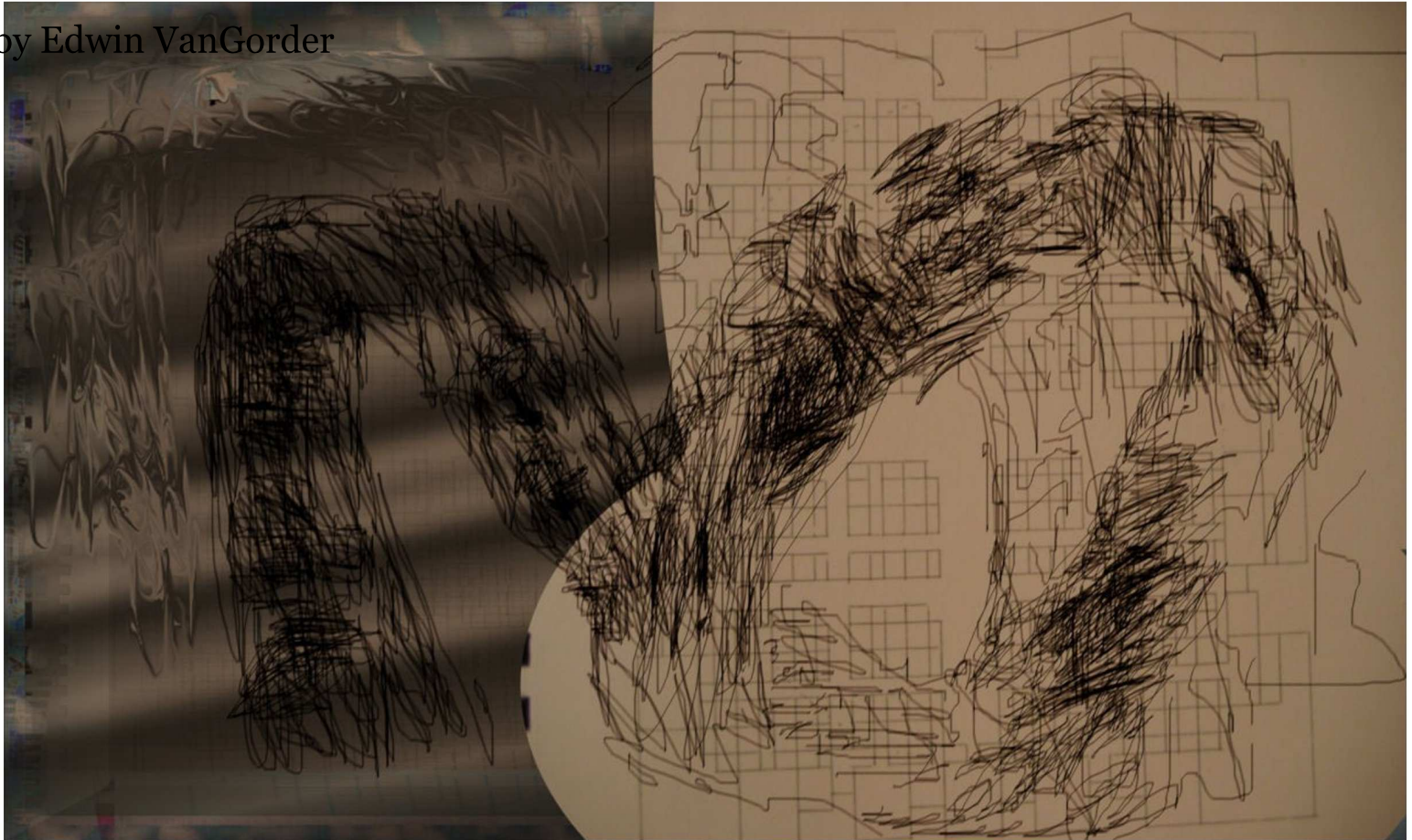


Morphologies of the Drawing Bridge

Drawing Occupatio

by Edwin VanGorder



Morphologies of the Drawing Bridge

Drawing Occupatio

Rhetoric is the dialectical critique of adjunctive and transitive presence as pre-sence sensuality: aesthetic domain in the sense relating field invariant (direct reference) and field dependent (shifting focus of trope between comparison and contrast) such that preconsciousness is precosious within limming, or act of drawing to attention via protreptic- scattered time, to that subliminal cultivation of consciousness which occurs as it were: spontaneously but yields a labor of analysis out of interest. The Deflective nature of interest propogates the same process within itself. Adjunctive can be seen then to mean receptivity within a present assertion to the circumstance that sustains a sense of providence, while the adjunctive means towards labor of a sustained integrating presence. For me these are the threads that sustain the Lacanic journalistic moods and mode as a presentiment.

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Morphologies of the Drawing Bridge

This project takes the visual rhetorical dimensions of push and pull, lump and hollow, berm and wale to sense of topos generated in the sense of transpose the print to drawing form elaborates towards a broader cultural view, such as is particularly proposed by Ad Reinhardt's "Portent of the artist as a Jung Mandela"... in which he field to the Mandela format various cultural zones, and appropriations and influences art makes on these: similarly Lucas Van Leyden structures a like approach to "the bow and the Lyre" in his famous David playing harp before Saul in which the hands on opposite sides of the same strings form a shadow box as it were of both sight and sound, configuring, prefiguring the print reverse, the photo in camera, the sound box, and this musical bridge (the formal musical bridge being a patterning structure relating the verbal accent to chords, that is we may extrapolate in the act of drawing upon as the broad philosophical realm of drawing as a bridging process of building perception.

A view through the Japanese Room at Met into a tilted glass building frame enclosing the Temple of Dendra is another experiential projection of these fields of drawing which build on the paradigm of the Mediterranean sculpture drill which placing bores in the marble gave a "sounding" of depth to cut in reference to, the light refractions are a comparison of the idea of fire bow and sculptures bow also to the drill.

Rhetoric is the dialectical critique of adjunctive and transitive presence as pre-sence sensuality: aesthetic domain in the sense relating field invariant (direct reference) and field dependent (shifting focus of trope between comparison and contrast) such that preconsciousness is precocious within limning, or act of drawing to attention via protreptic- scattered time, to that subliminal cultivation of consciousness which occurs as it were: spontaneously but yields a labor of analysis out of interest. The Deflective nature of interest propagates the same process within itself. Adjunctive can be seen then to mean receptivity within a present assertion to the circumstance that sustains a sense of providence, while the adjunctive means towards labor of a sustained integrating presence. For me these are the threads that sustain the Lacanian journalistic moods and mode as a presentiment.

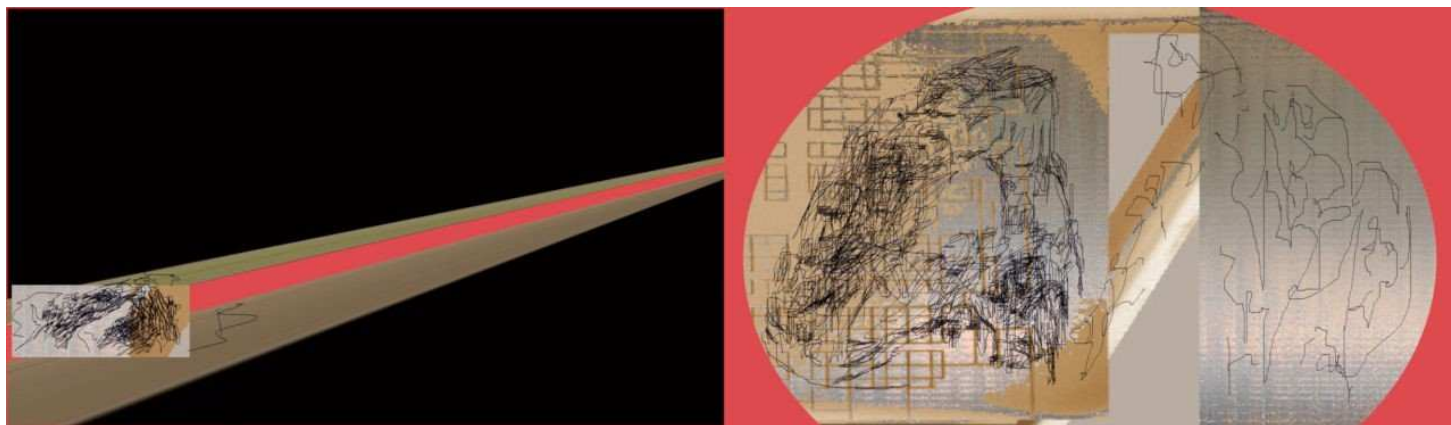
The first set of drawings relates the idea of skewing or tilting the field as a graphic projection in which the diagonal fielding we associate with photographic reference to light rays may also take this inversion and explode it to another cultural example, namely the Buddhist "Pureland " paintings in which the vectoring to present state the art implicates philosophically to presence in moment

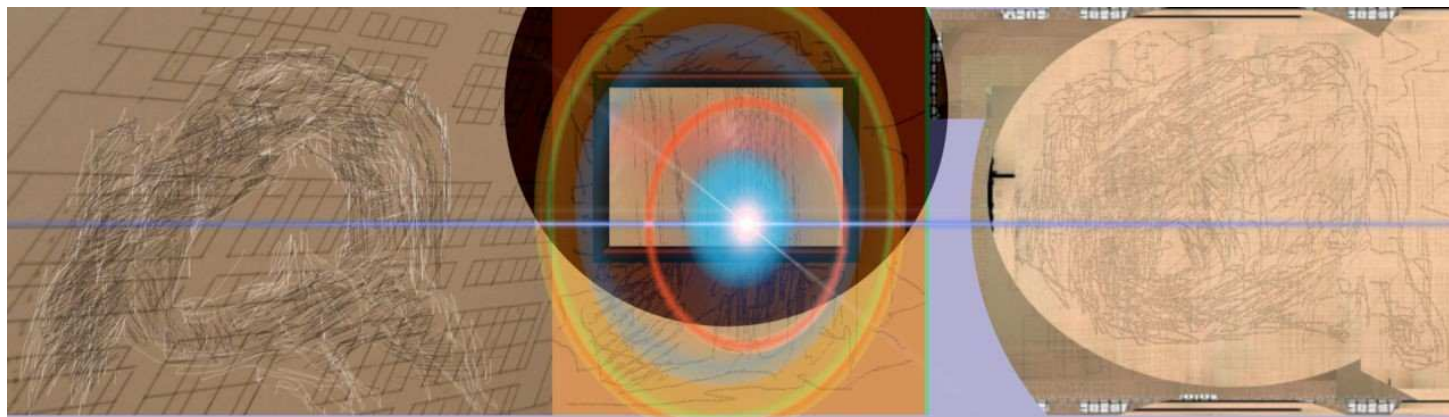
berm and Burr Drawing Brogue Bridge

The idea to relate the burr of drypoint as contiguous to the softening drawing forms in chalk which precede the print form phenomenon in relating visual rhetoric of push and pull, lump and hollow to the sound values that relate the silent h or aspirant of speech values as “aspiring” in the mode of abraciari, the Italian word for broad connection, link, binding, blending. The h of for example rhetoric borrowed By Greeks from Indo Asian sources in turn built on Sanskrit over the PIE: that latter germ form being abhro- sudden, abro- rub or reach , abhro- bridge or causeway... inhabiting structurally the essence of sprezzura, Occupatio, Noema, respectively the fluidity of manifest and abridgement by which norms are lent to abrogation or transformation via formal means of expectations towards enhancement vectors thus a rhetoric bridge soundly built: a sound bridge similar to the way the bridge of music stresses a chord resonance to speech, a string theory. The term “brogue” or sound value of speech has an intriguing resonance in carrying the Burr as idea to speech as shared over all senses.

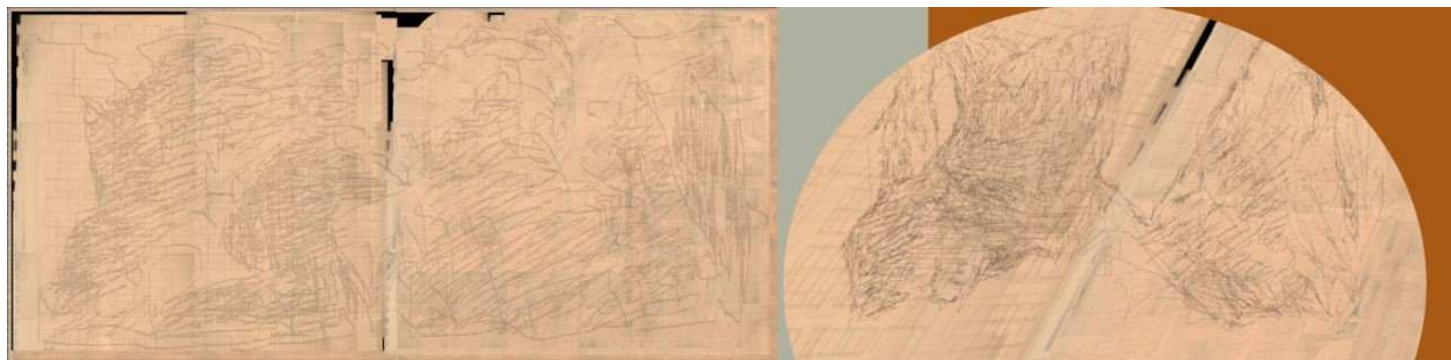


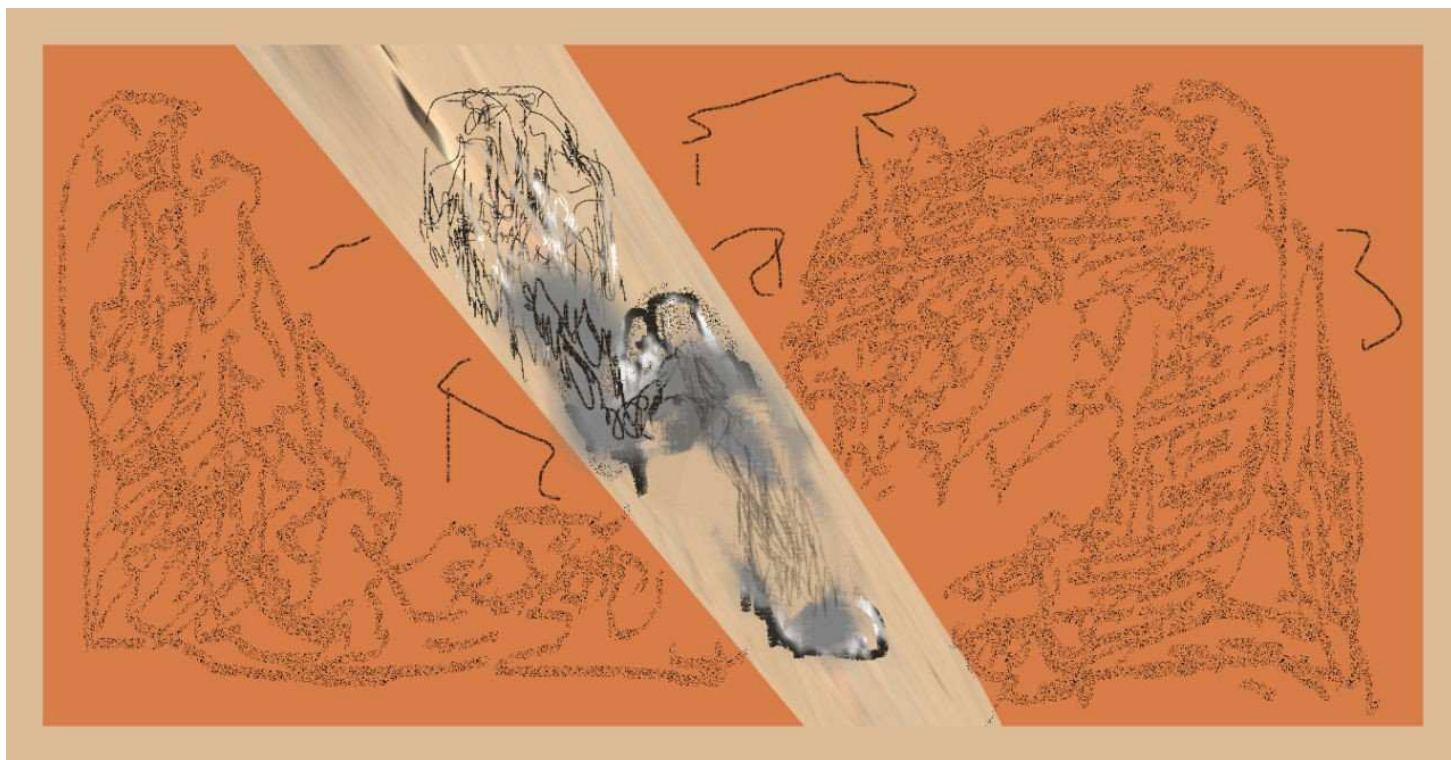


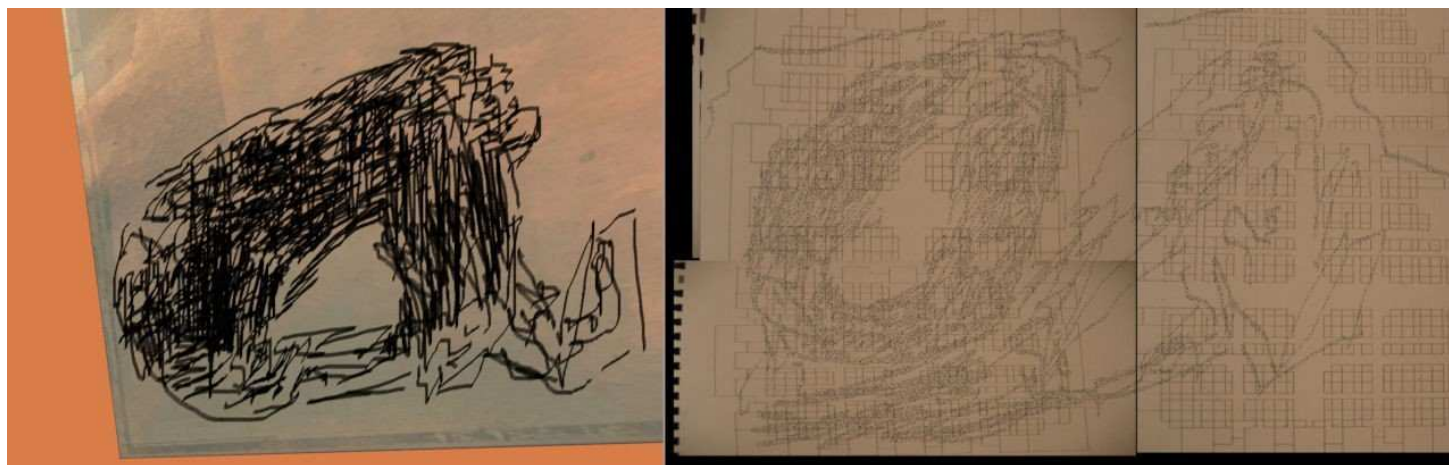


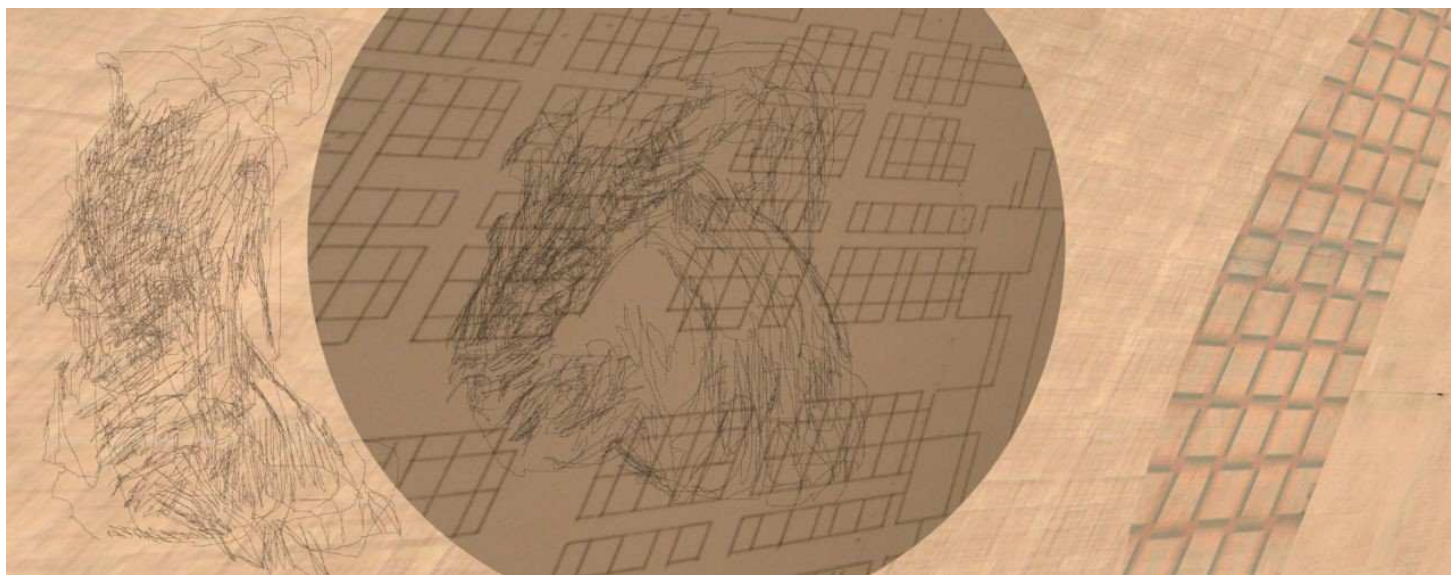


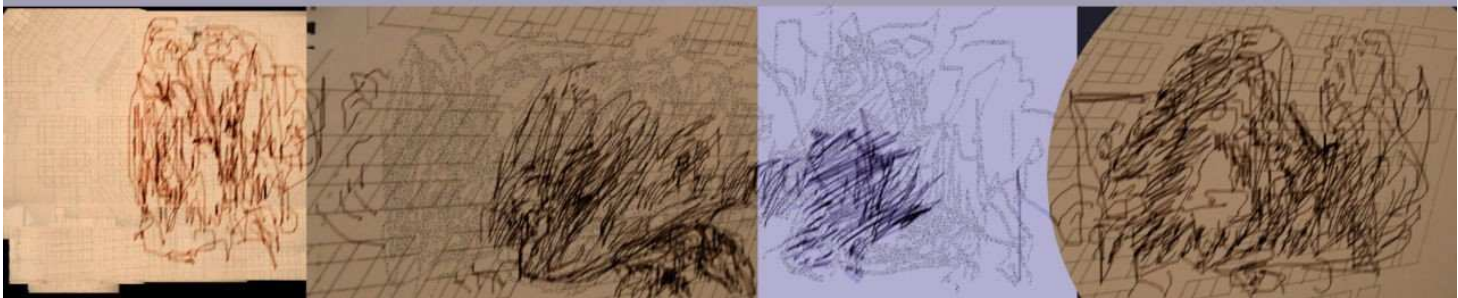


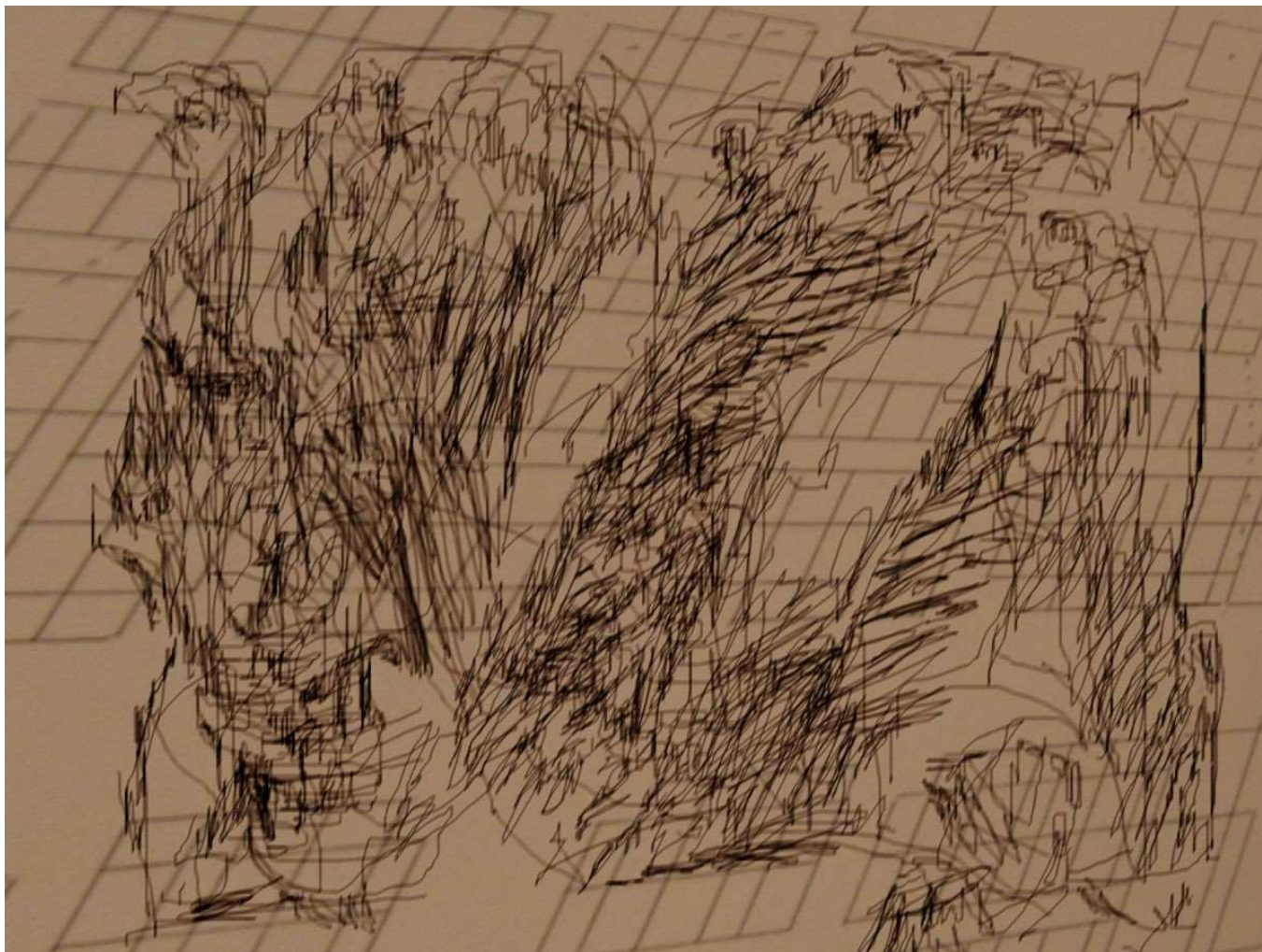


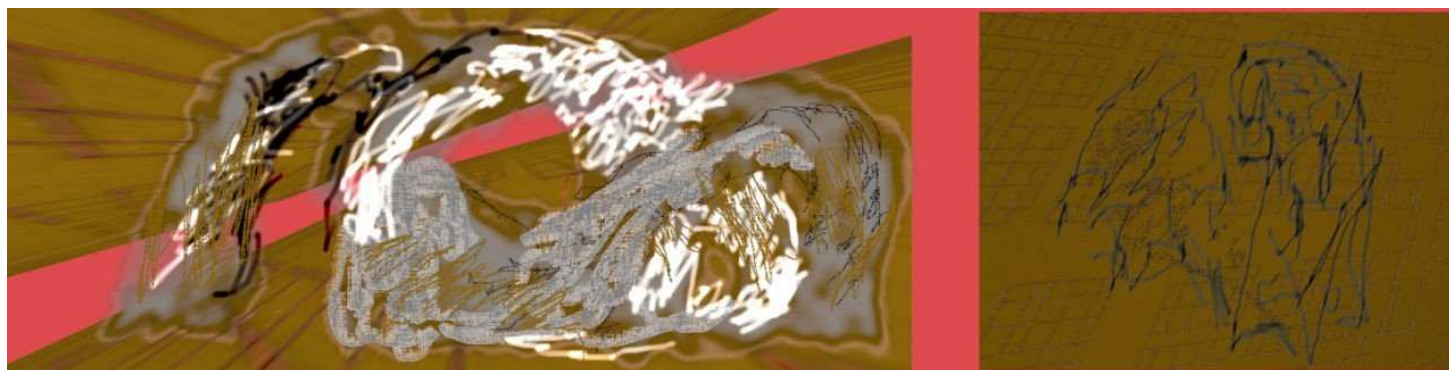






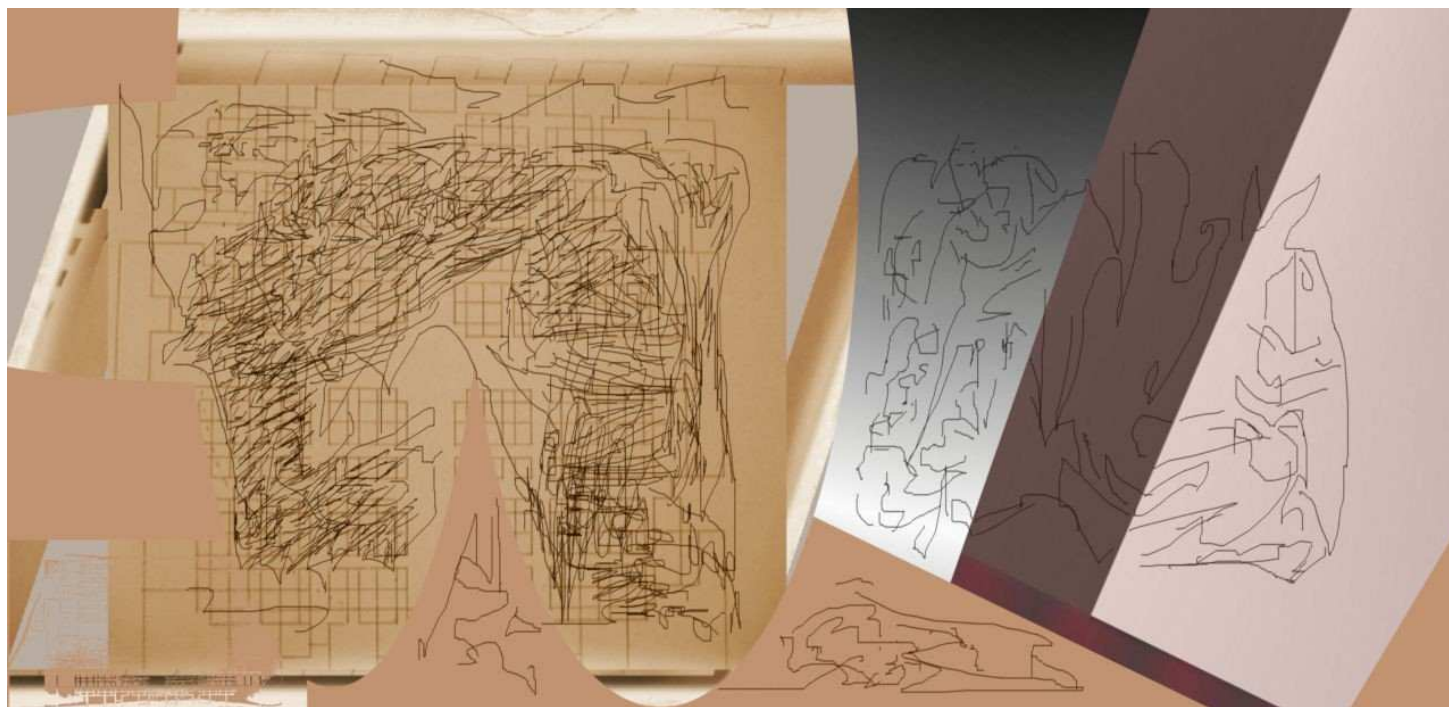




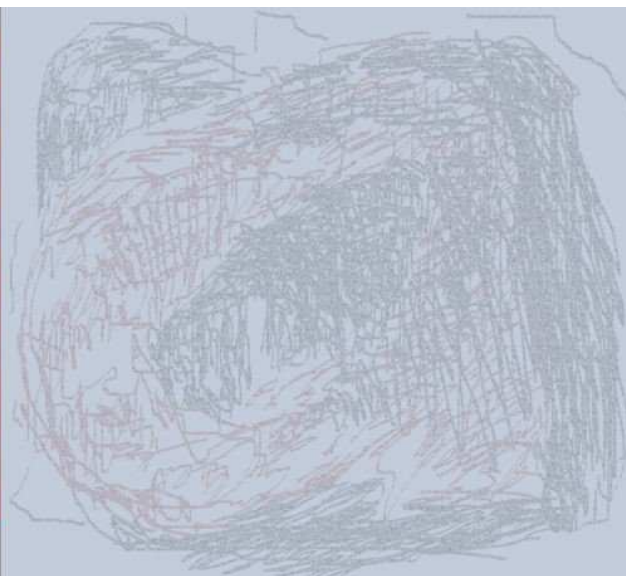


AD-End Game

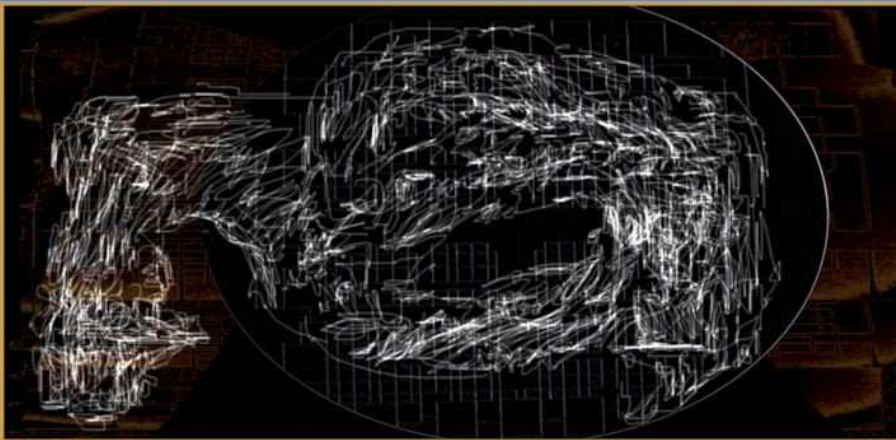
Whereas Goya placed text in his cultural etching (etchants) the sense of such an etchant as I place the neologism to mean studying strata of materialization, in contrast: Rheinhardt's Mandela while using text also provide "Memes" which displaced the text as it were "in place"- an idea Smithson quickly grasped and translated to site- non -site. In the black grid (golden section) I use in the intertext project Ad-end game I relate text into the process episodically but not necessarily... comparing how the material witness of virtual space maps the software argument visually while the visual verbal dopelganer is thus in place. What is at issue then is what is the approach to cultural zones? As I see it that which is apparently vectored feeds on randomness while that which appears diffuse or obscure or askew is a system of arrivals. The cultural zone is essentially a sculptorotectural sketchbook relating Mannerism to autonomy via highly divergent vectors focused on the problem of knowledge in terms of drawing dianetics- what is knowledge if not philosophy? What is philosophy if not knowledge?The mind/ brain arguments have a lot potential value in contemporary discourse in all fields. The polymathe is the goal- as Picasso put it- to have so much technique the technique disappears, or alternately like a naïve drawing of a cat which is not naïve. In General, the original grid is in contrast to grounds composed over time over the many visual artifacts it has generated and reabsorbed structurally. The drawing on the black ground is more subconscious, as though drawing with stick and ink, the rest is more concerted, like printmaking.



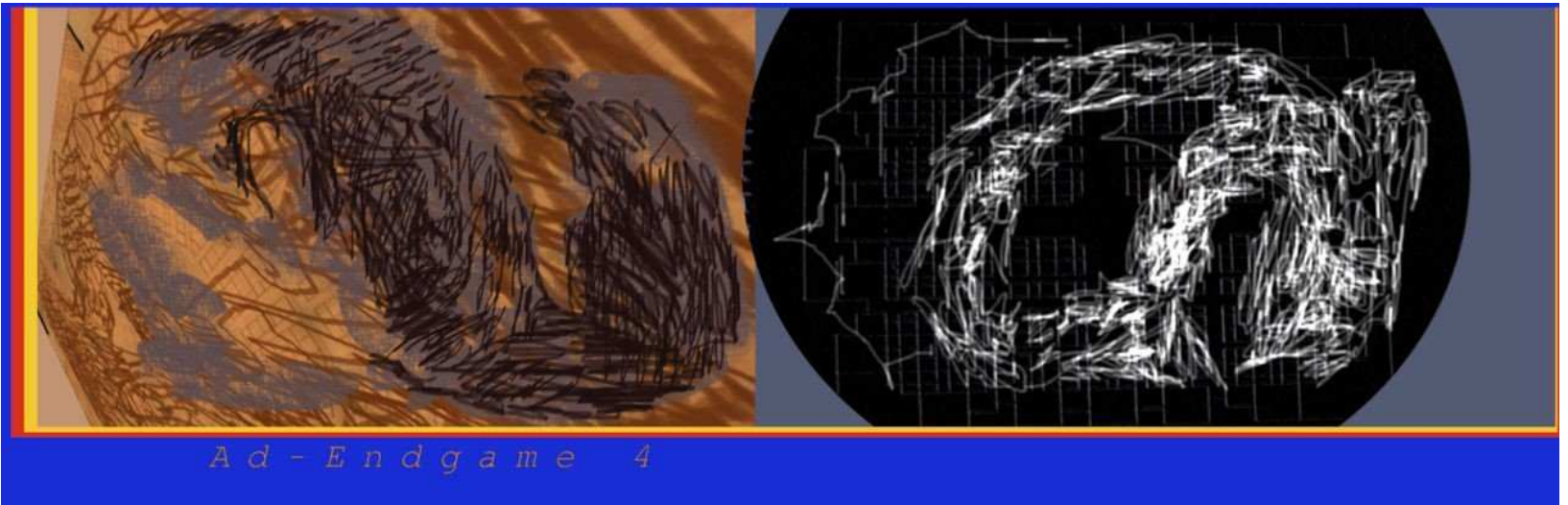








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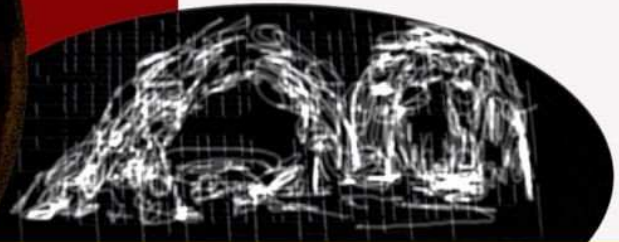


A d - E n d g a m e 4

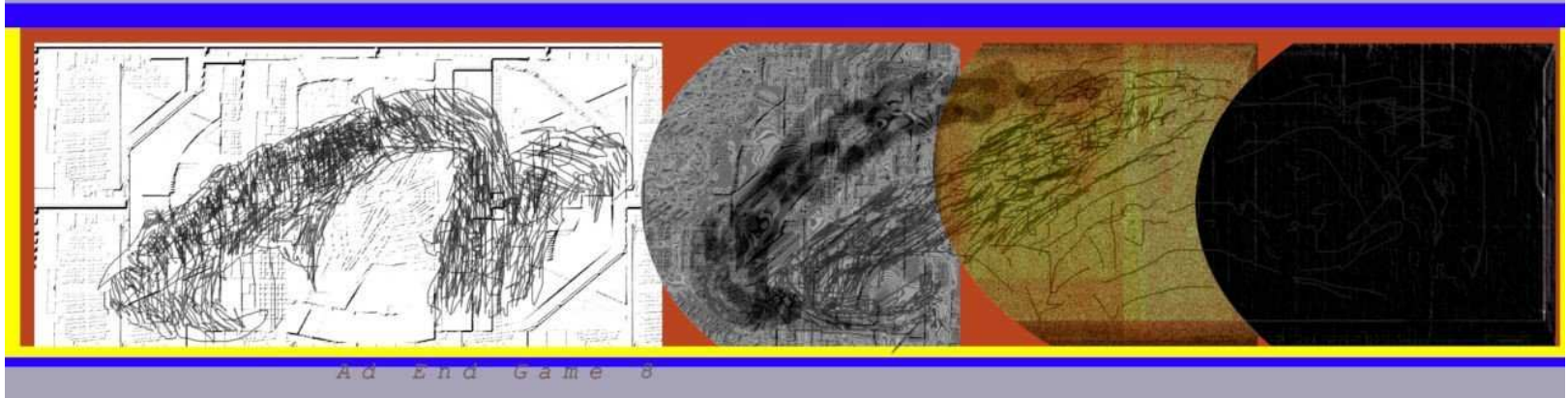


Ad - End Game 6

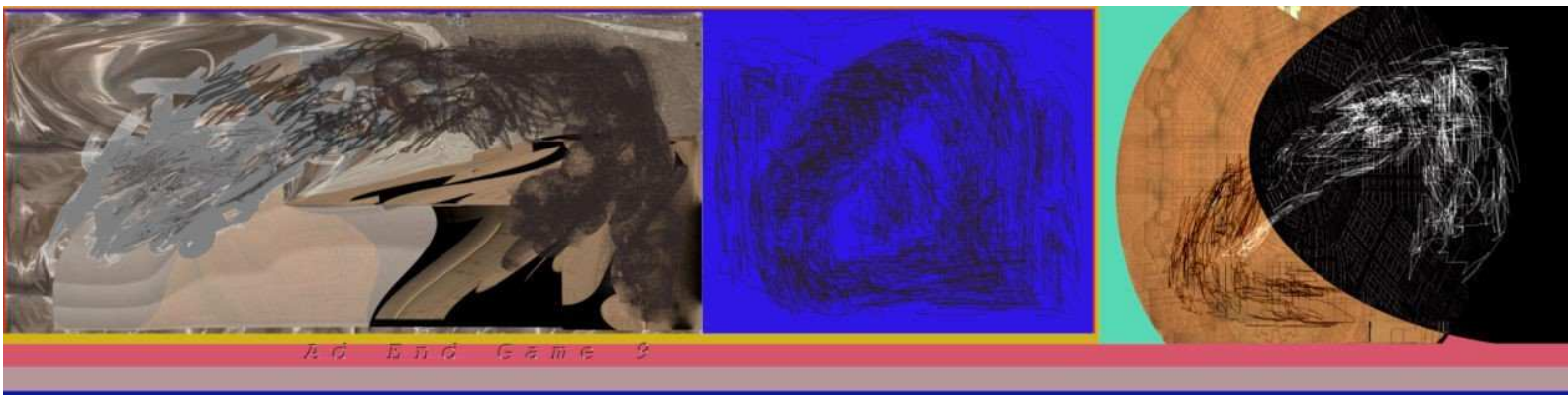




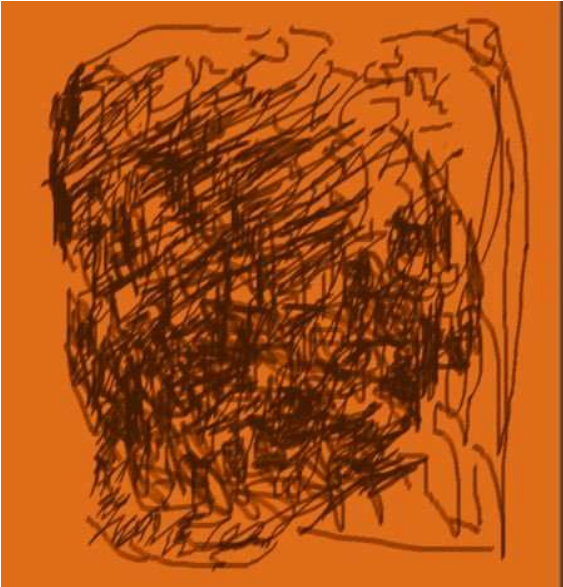
Ad-End Game 7 (Deterritorializing Tractitus to
-distraction).

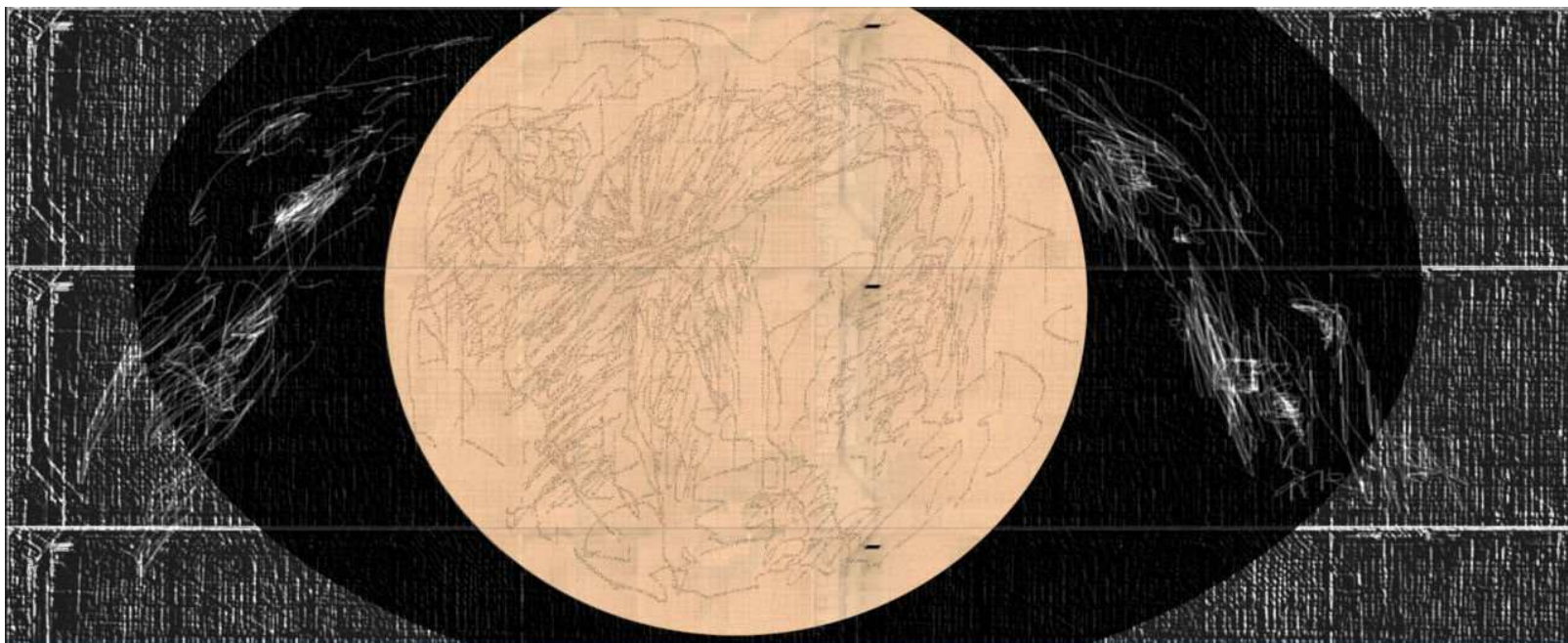


Ad End Game 8

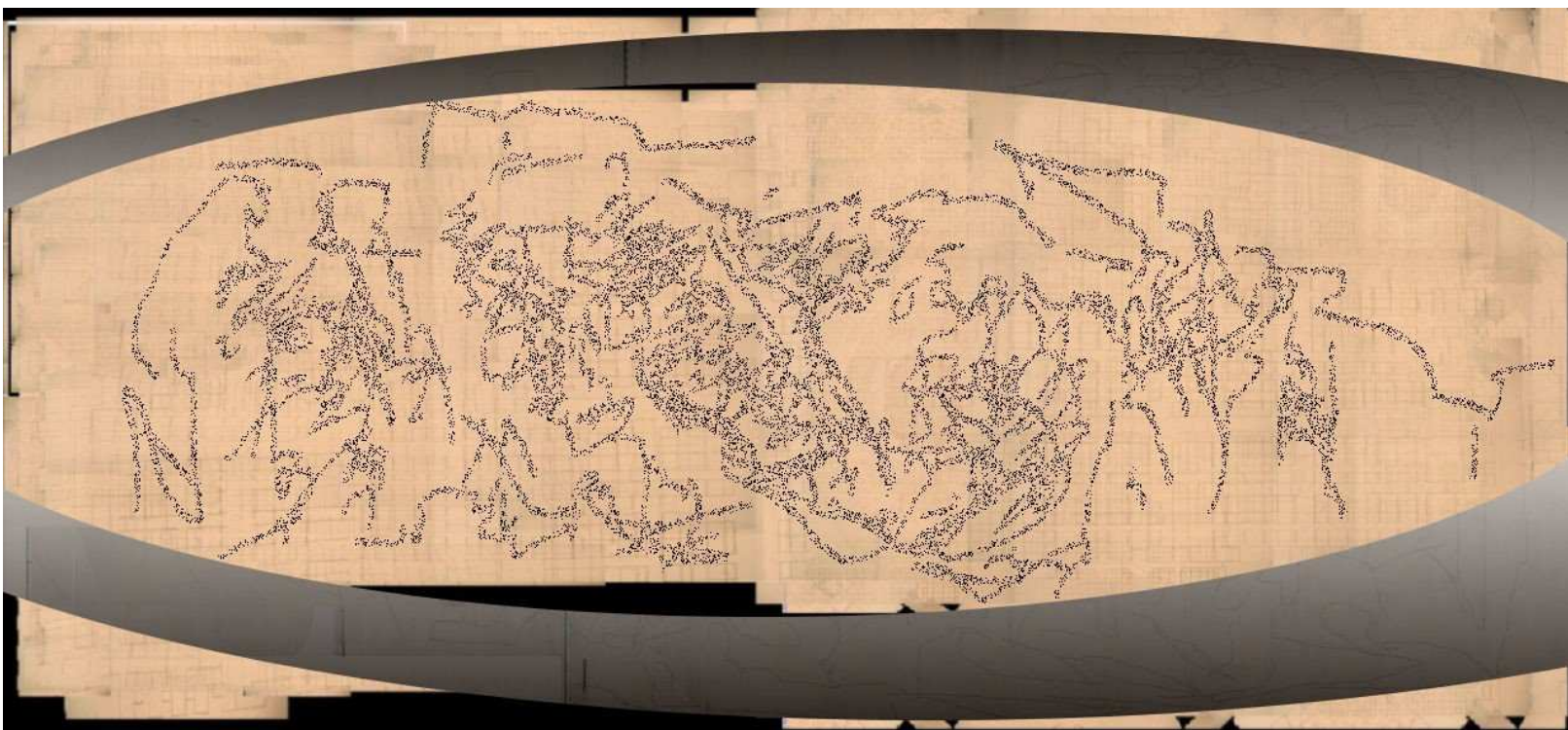


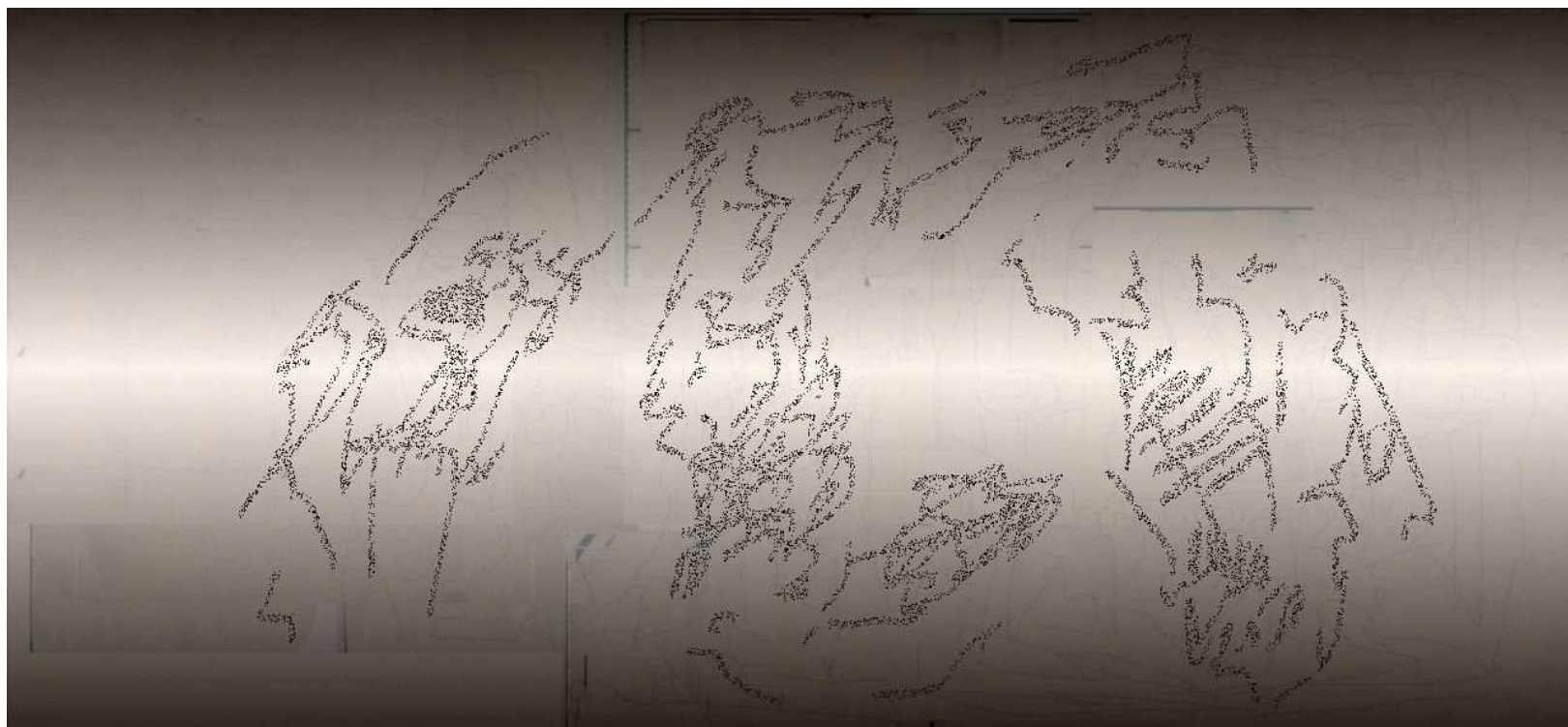
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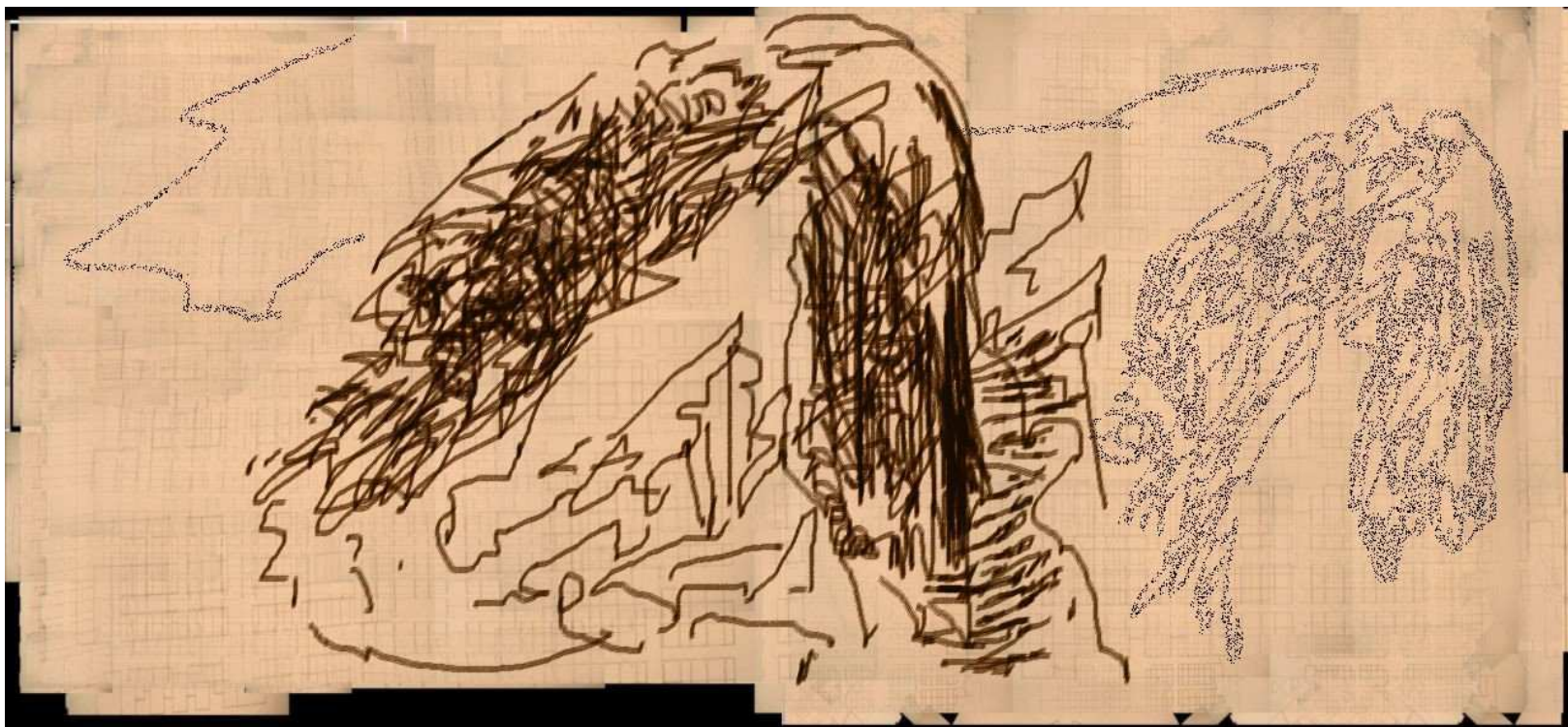


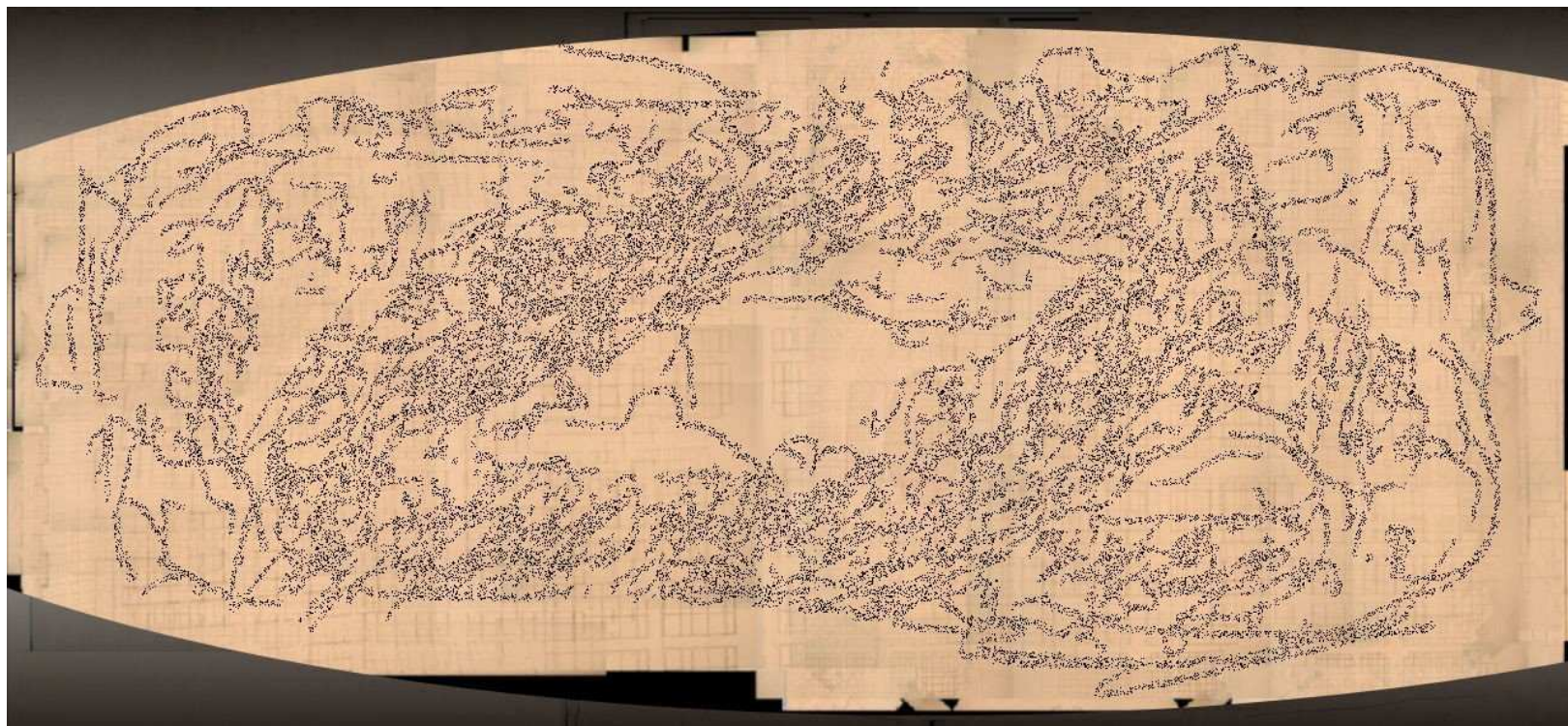


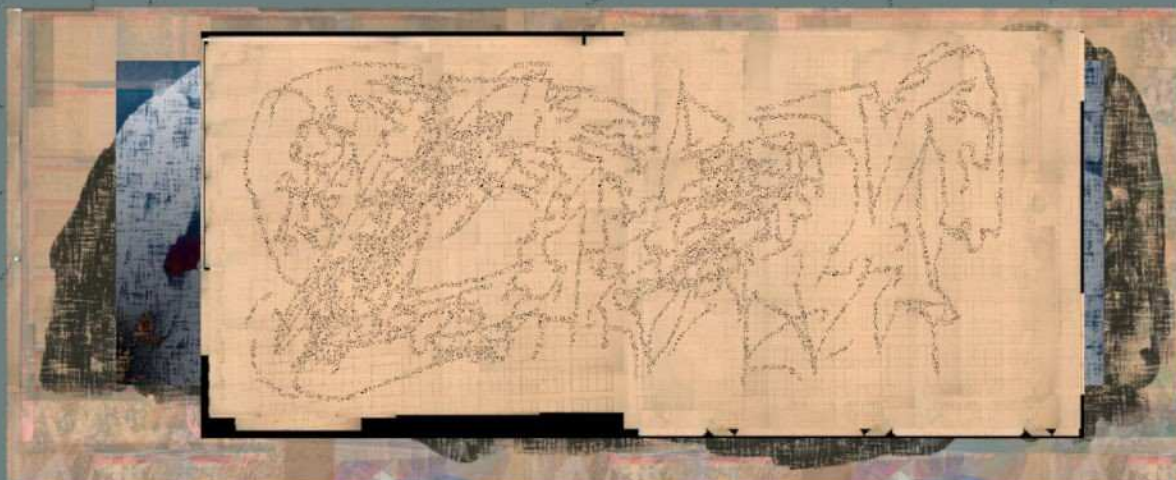
Shadow of spot light on drawing 1





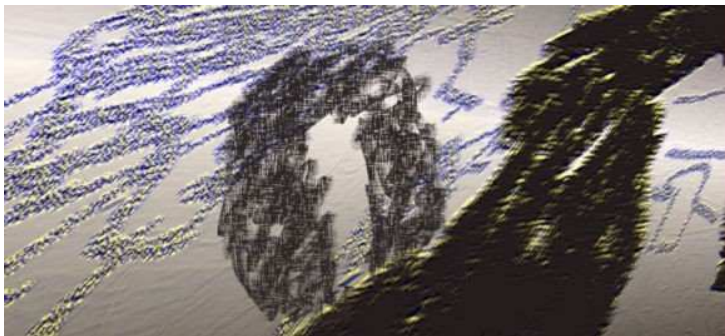




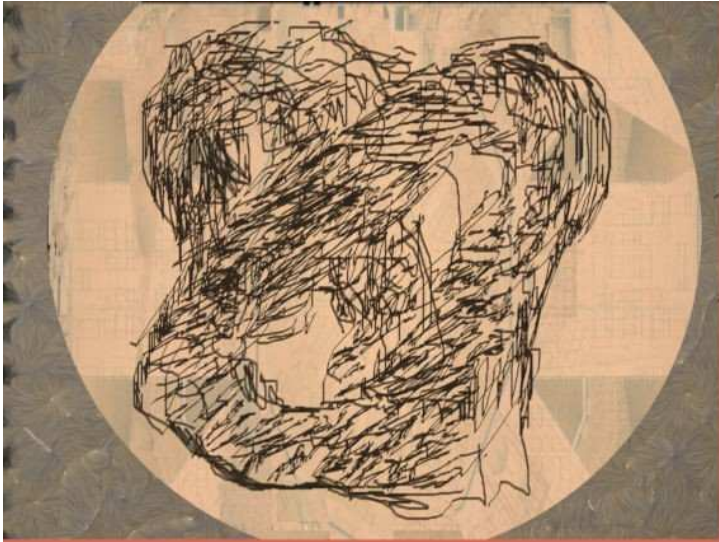


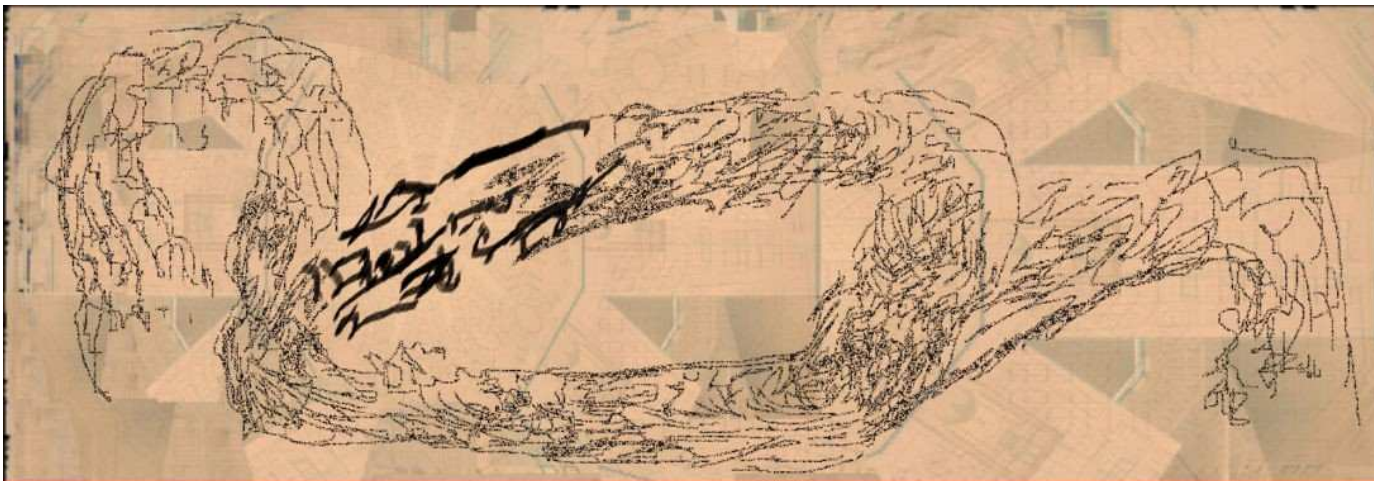




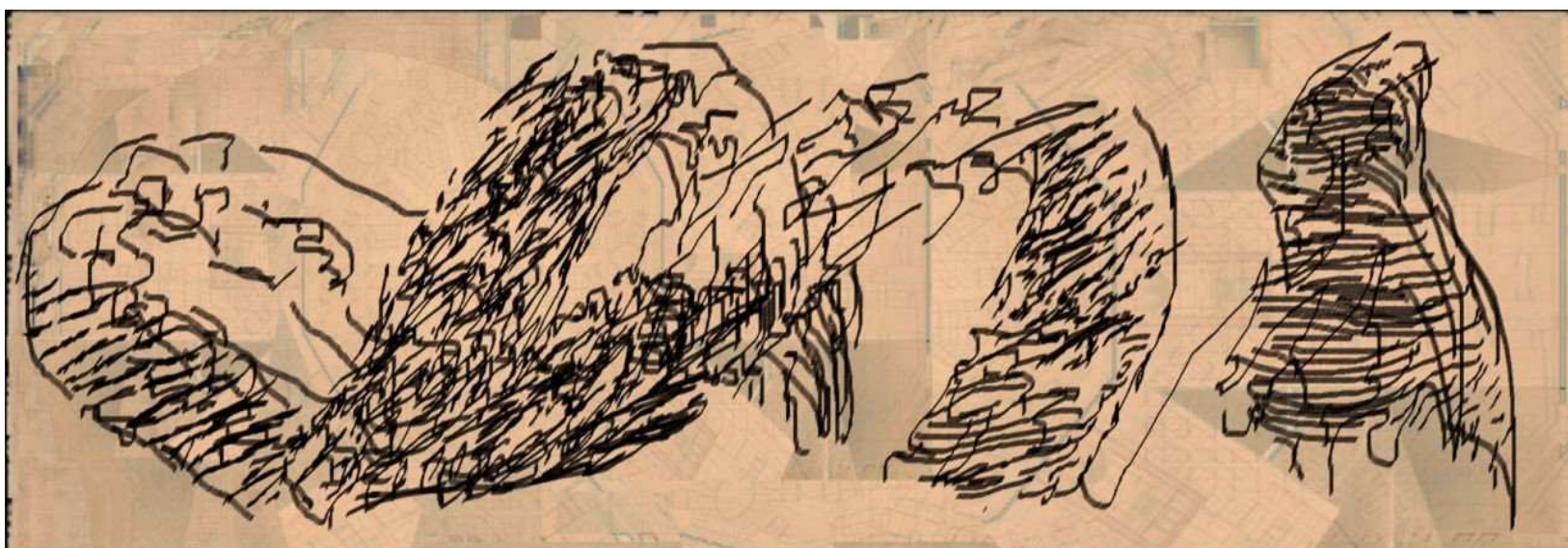




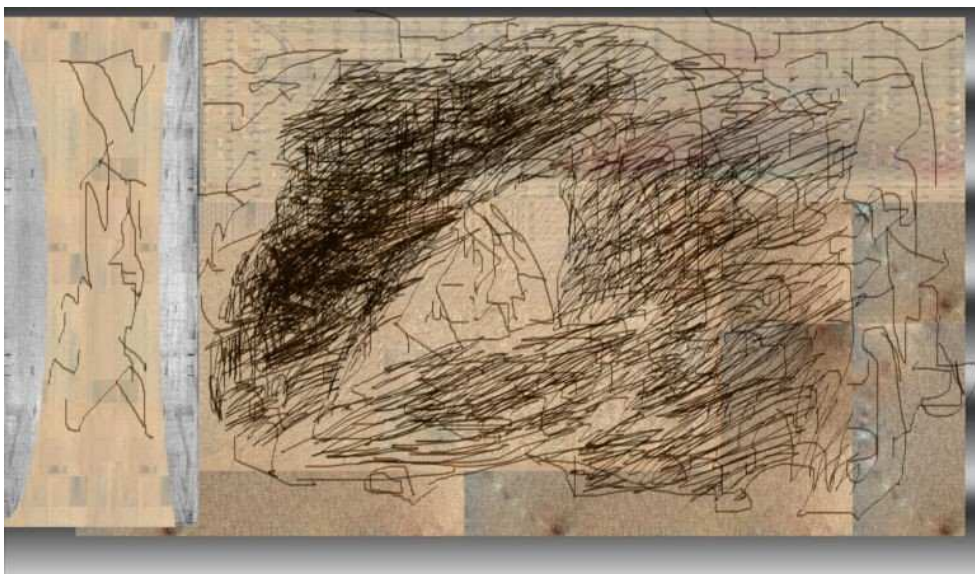


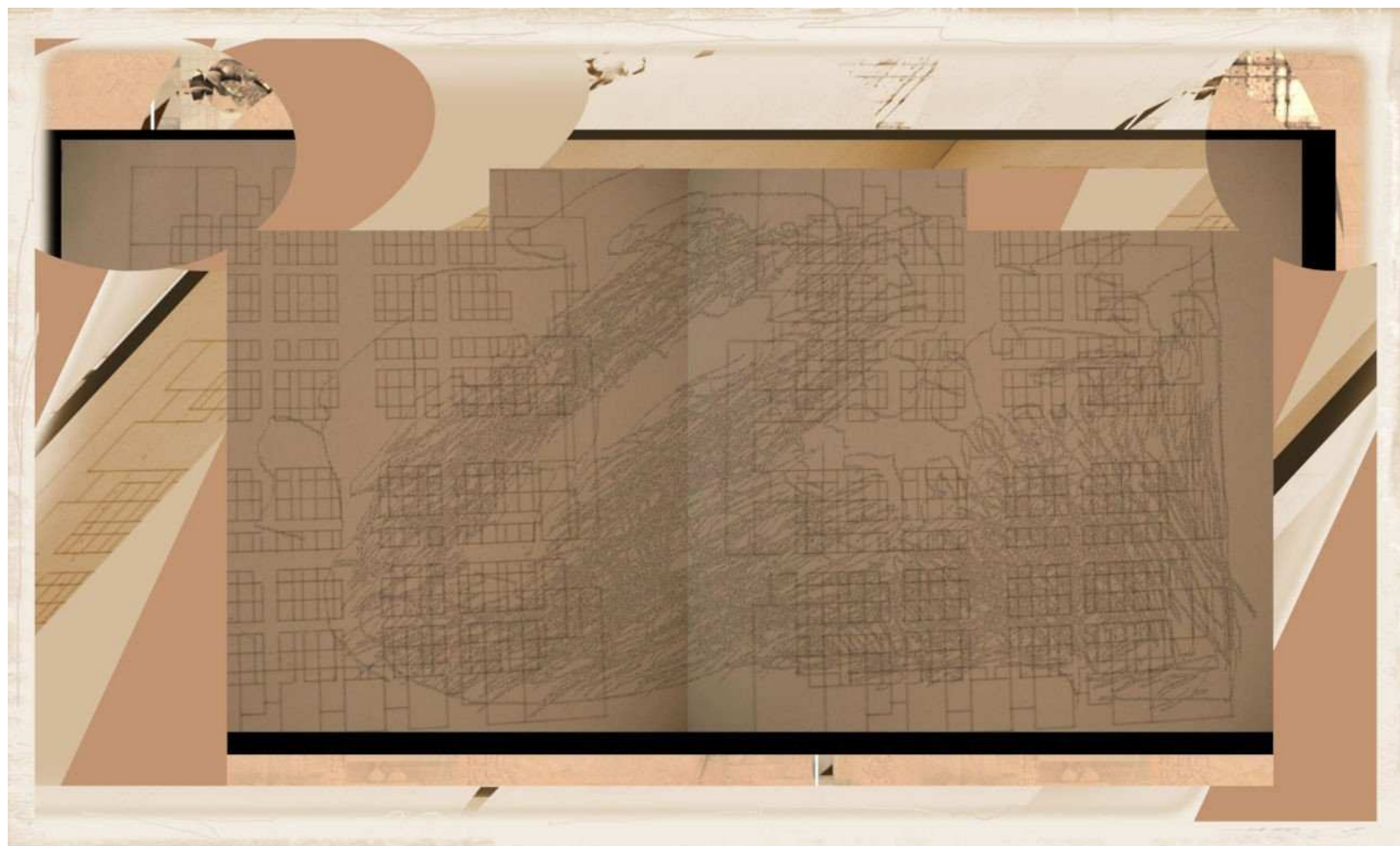


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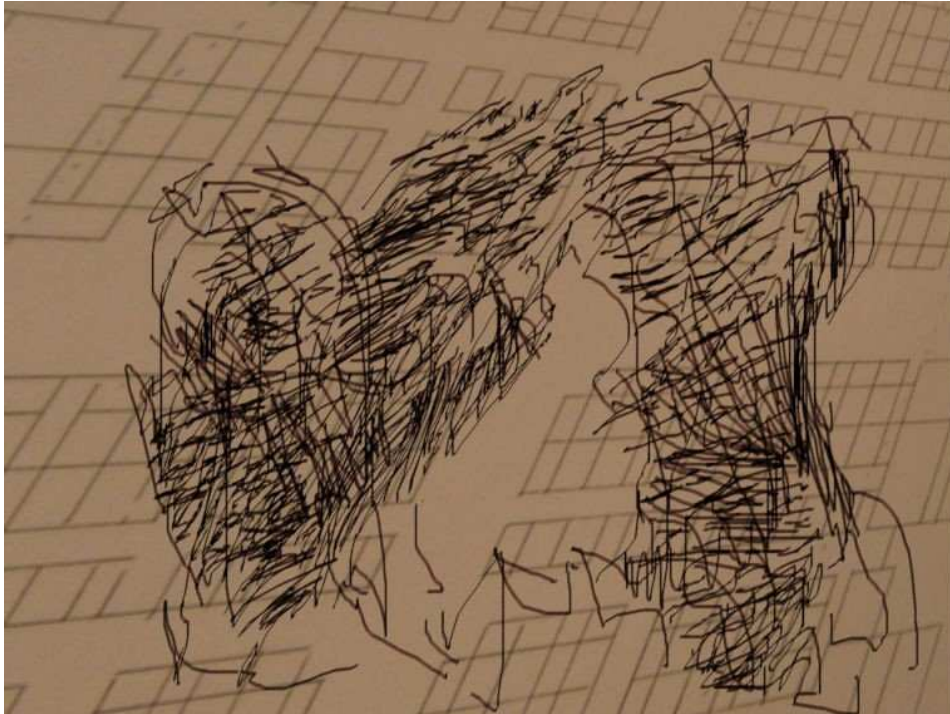


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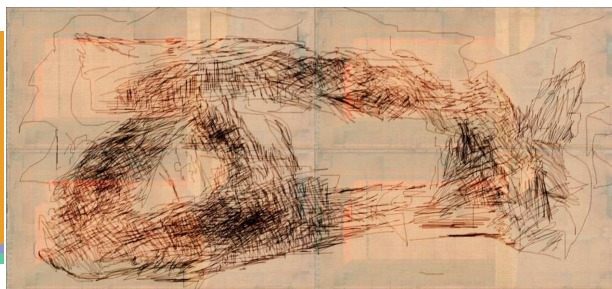








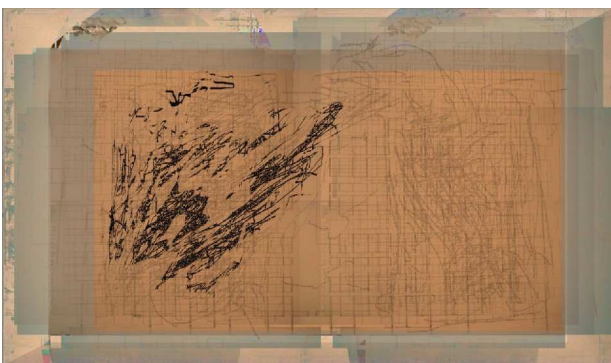
Deem and Wuer Drawing Brogue Bridge

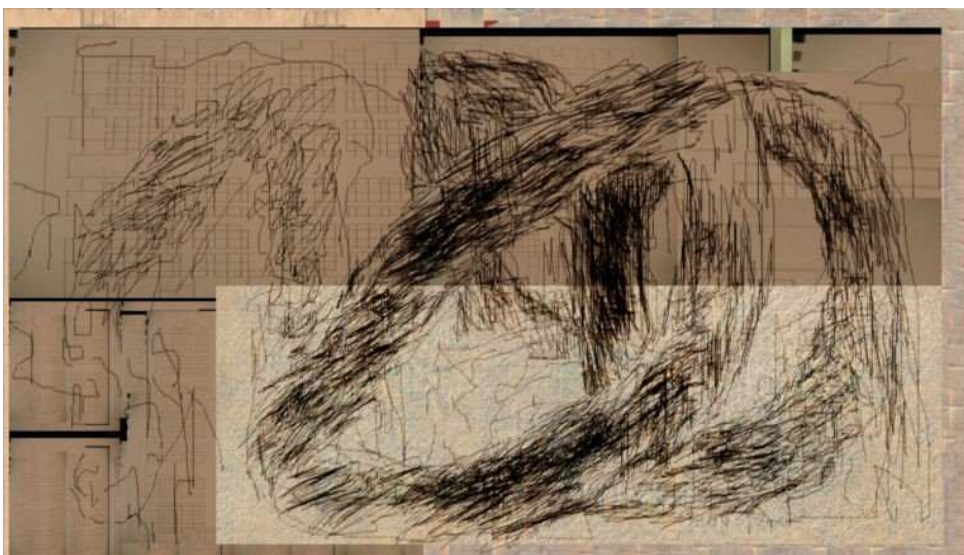


*abrocation of Brooklyn Bridge as
boro brogue and Madame X*

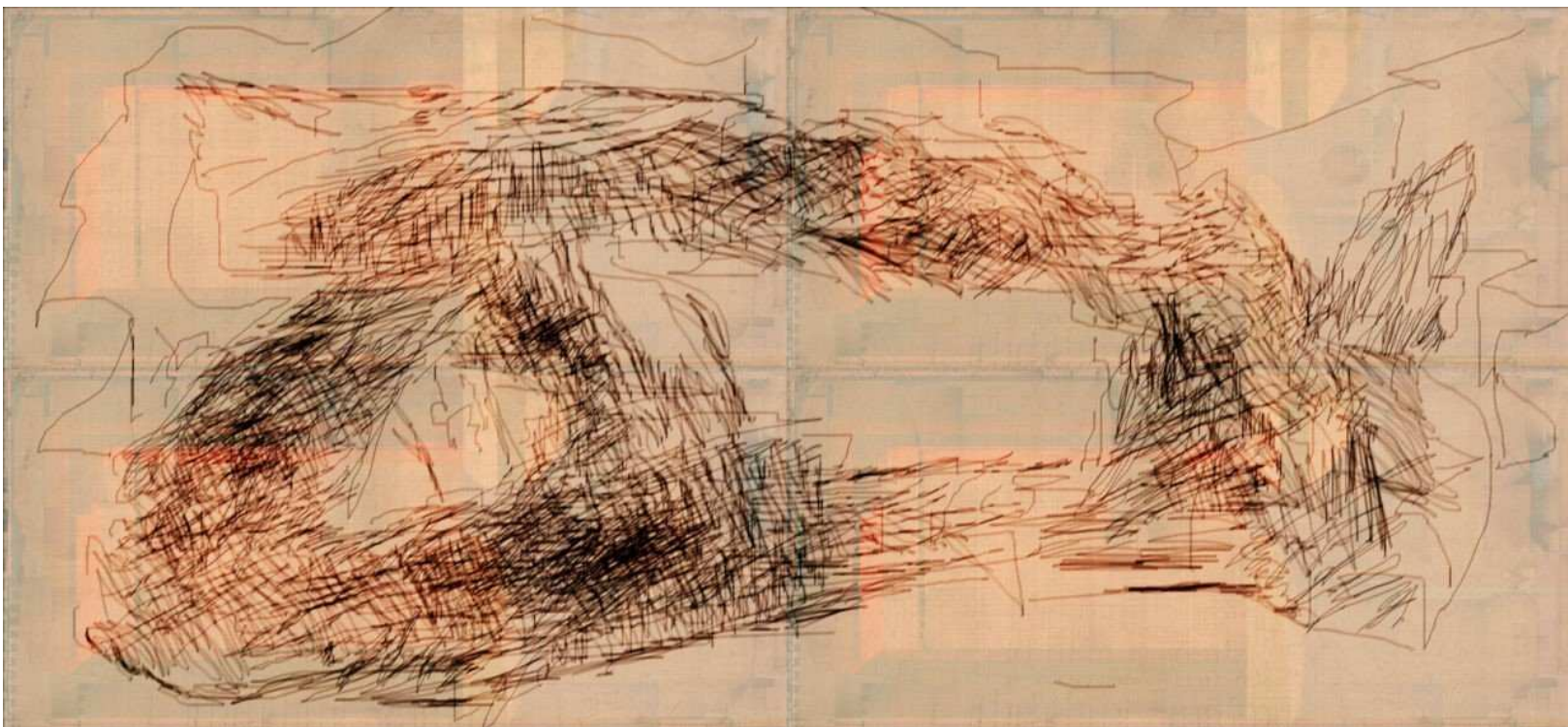


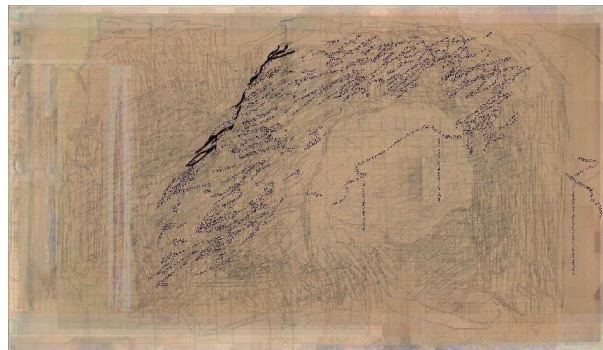
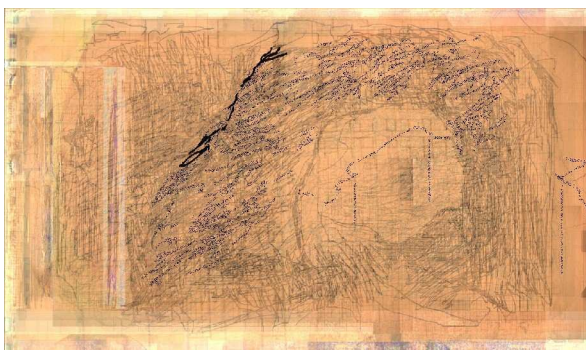
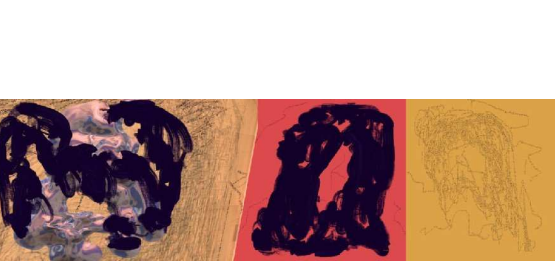
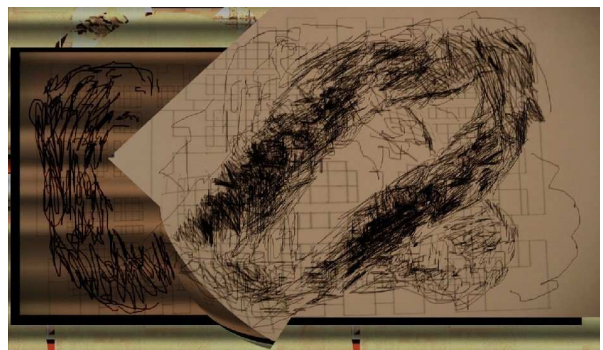
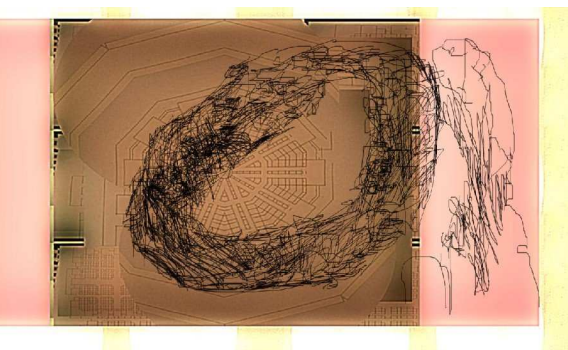
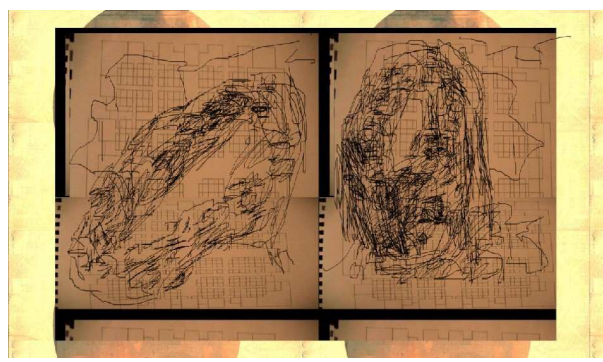
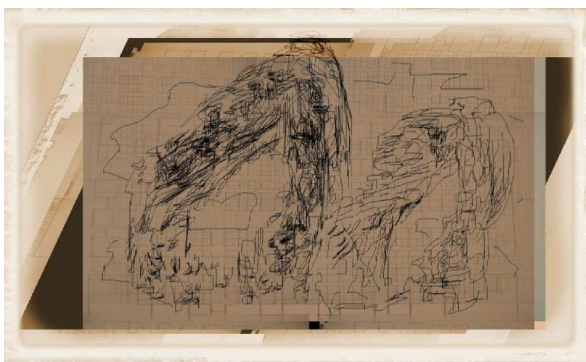
Deem and Wuer Drawing Brogue Bridge





Berm and Burr Drawing Brogue Bridge





Morphologies of the Drawing Bridge:

Rhetoric is the dialectical critique of adjunctive and transitive presence as pre-sence sensuality: aesthetic domain in the sense relating field invariant (direct reference) and field dependent (shifting focus of trope between comparison and contrast) such that preconsciousness is precocious within limning, or act of drawing to attention via protreptic- scattered time, to that subliminal cultivation of consciousness which occurs as it were: spontaneously but yields a labor of analysis out of interest. The Deflective nature of interest propagates the same process within itself. Adjunctive can be seen then to mean receptivity within a present assertion to the circumstance that sustains a sense of providence, while the adjunctive means towards labor of a sustained integrating presence. For me these are the threads that sustain the Lacanian journalistic moods and mode as a presentiment.

Breuhaha 101aba...cadabra

Is an altered mood the same as metamorphosis/? I see Escher's works on the theme as mood oriented- inflection, such inflected shapes as a solution to tessellation proxemics programmatic while Bernini's approach is more genuinely metamorphosis in that smooth forms trope to a complete otherness in roughage and almost enlage in contrasting smooth forms of Mediterranean style carving in which the sculptors' drill spaces out depths to a very calculated integration and the rough forms cut straight ahead. Sanskrit and Greek, loving the idea of drawing upon a theme were replete with mood and drawing itself is adjunctive, lends the presence of mood: for example Pollock's reference to Hopi sand paintings takes in their famous sense of time: rather than age being not young it is considered not yet eternal thus his overwriting style dismisses the idea of an under-ground as referent, Smithsonian in his sandboxes of mixed sand took up this brouhaha.

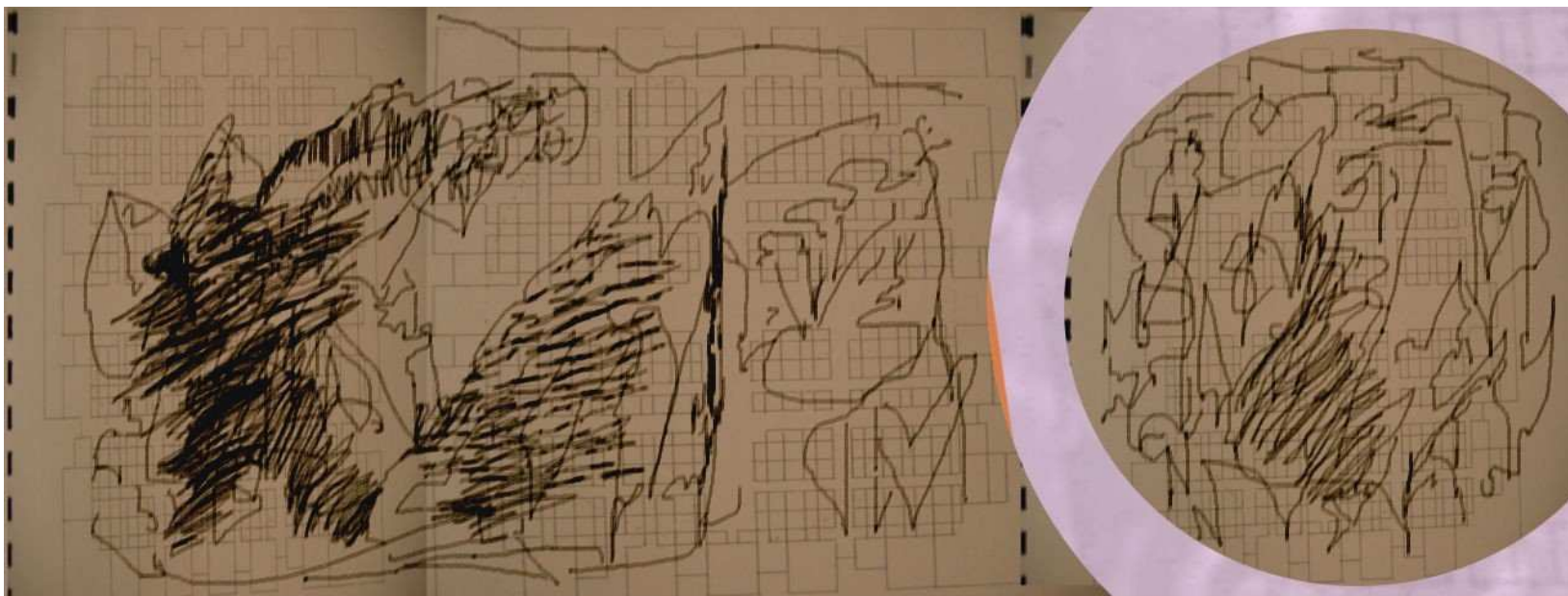
The Germ of Brouhahah stems from the PIE threads of structural modality as connective namely: abhro- bridge or causeway, Abho- suddenly, abruhu, bhru- snatch abhro- mass or reach as a group similar to Latin

Abracciari or integration principle show in the remarkable metamorphosis by which these origins in the Slavic regions reached Japanese, a language fashioned on the Ural Altaic regions (the language is very mysterious in origin with many possibilities but I find this verifiable as follows 74 \- "Wingdings" \s - 224 \- "Wingdings" \s 11 The PIE word Beudh meaning awareness subtracts the rh aspirative or emphasis which seems to denote flux (rhea) while resiting the same conditionality, thus as well it arrives to Sanskrit as Bodi, meaning awareness, and thus Buddha, bead, and bud share morphology, and likewise the Buddha is situated on the Lotus throne, holding beads...

The Japanese Buddha shows in Mantra as Nambutso, in Sanskrit as Amieha Peima ung and Chinese Namohamitabh Buddha

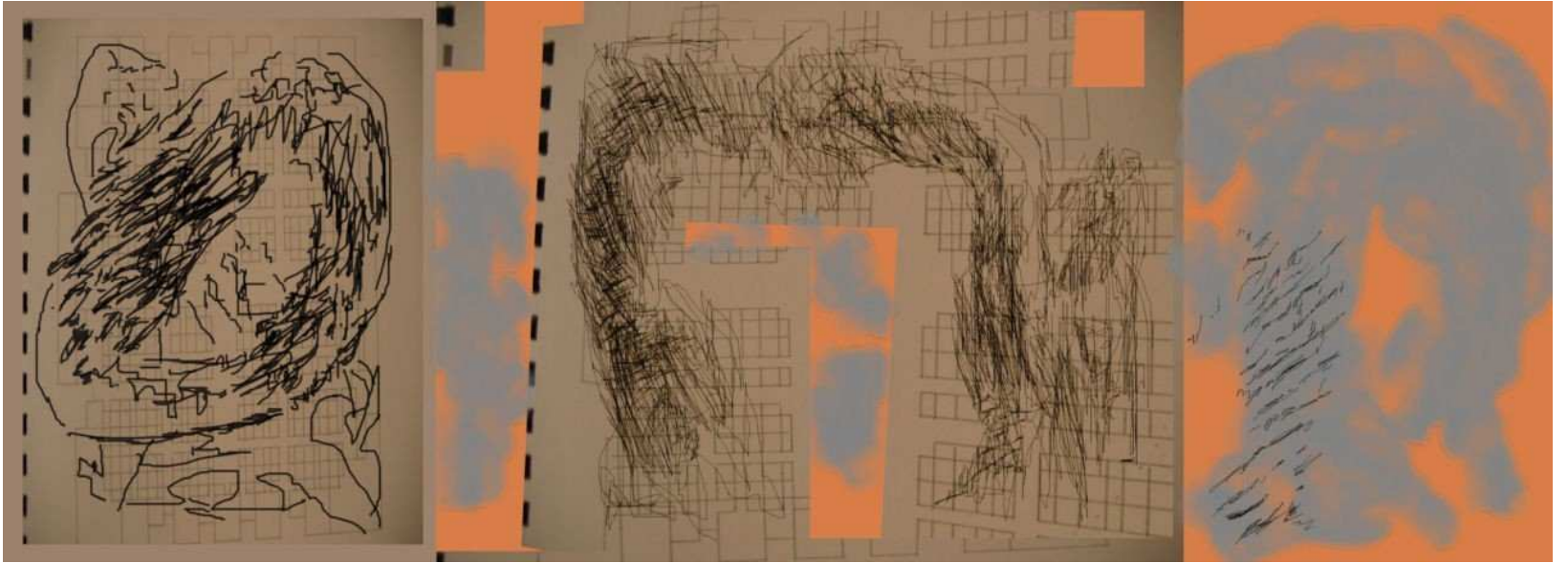


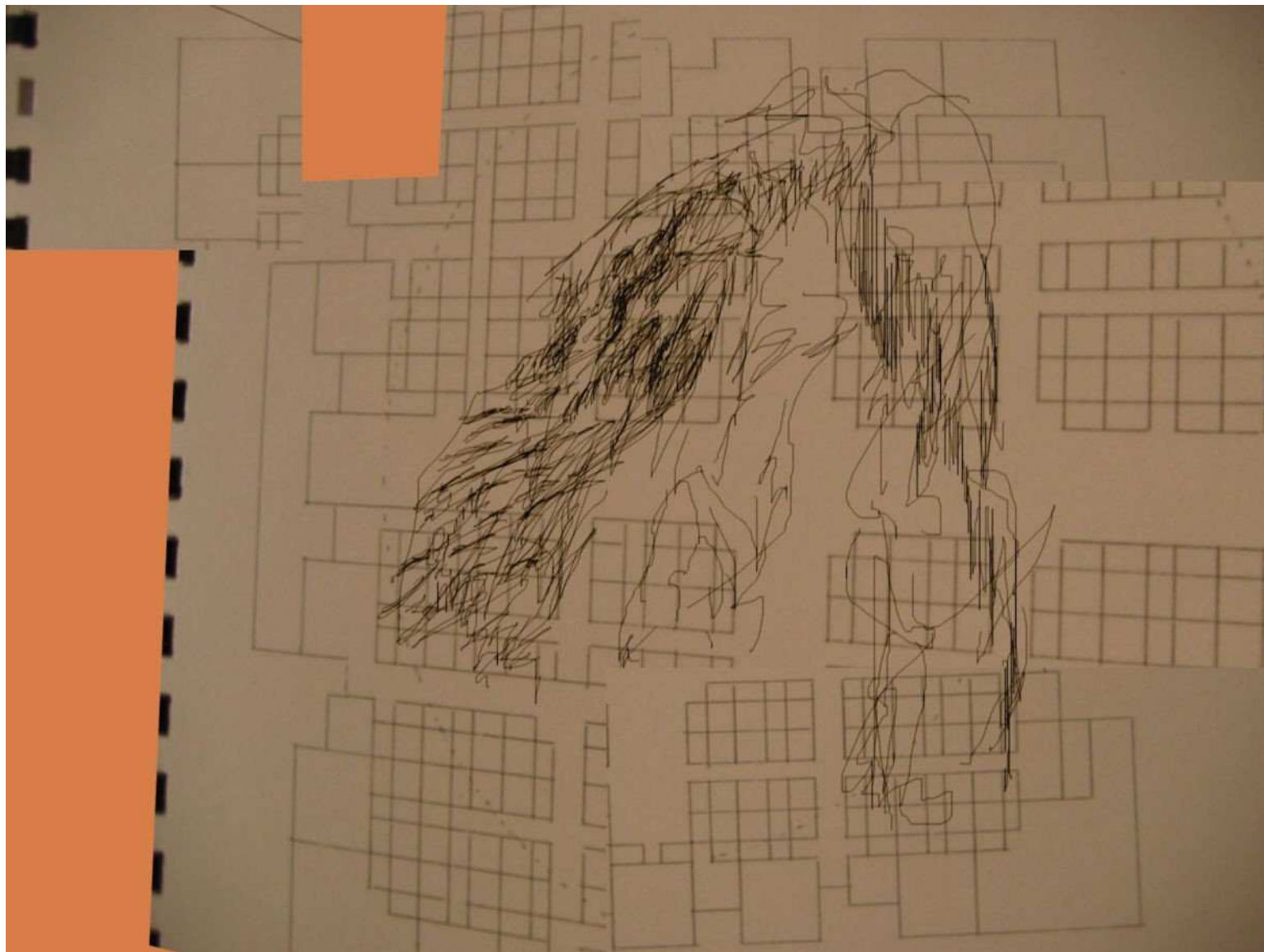
Morphology of the Bead: a bead is a morphological knot if considered on a string: by sliding it shows its cottage yet it reflects the string as though its groundplan and projection.

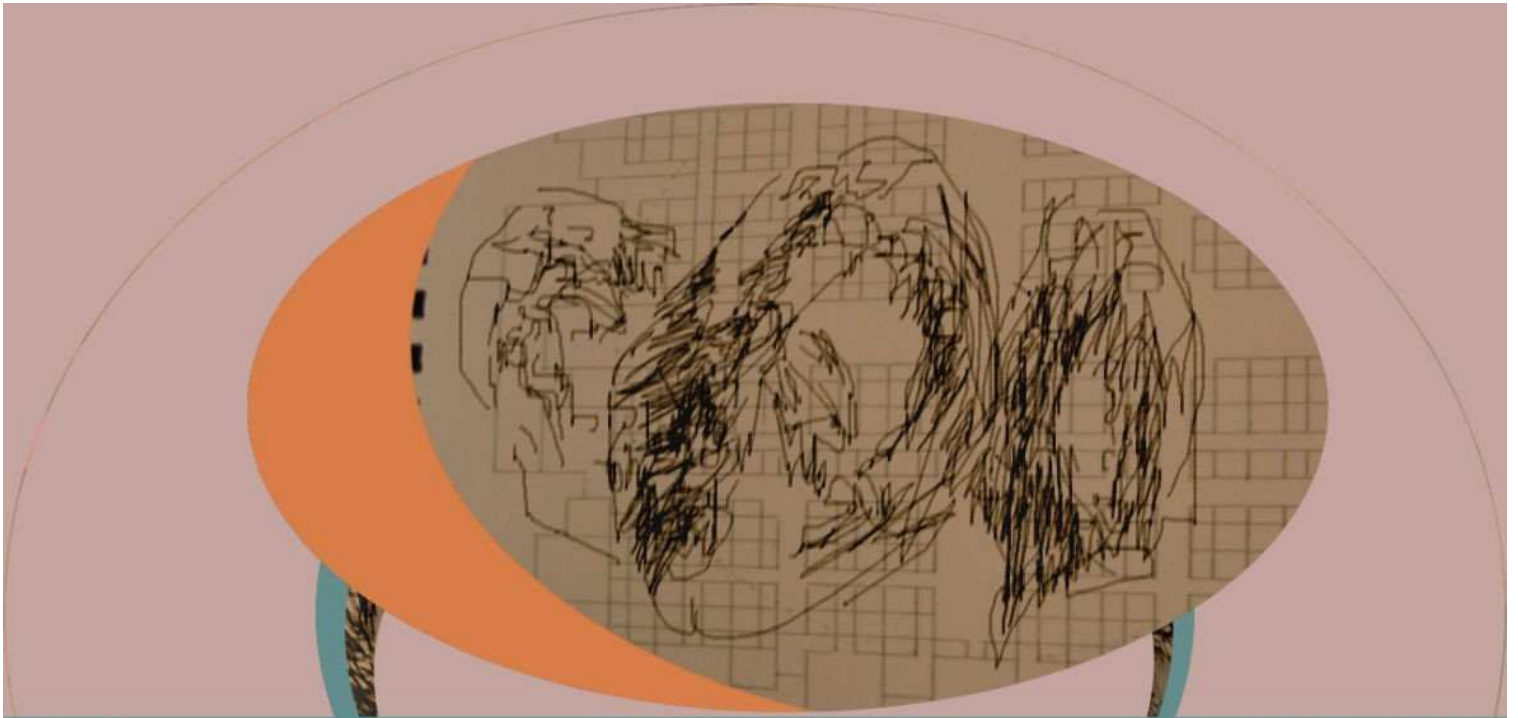


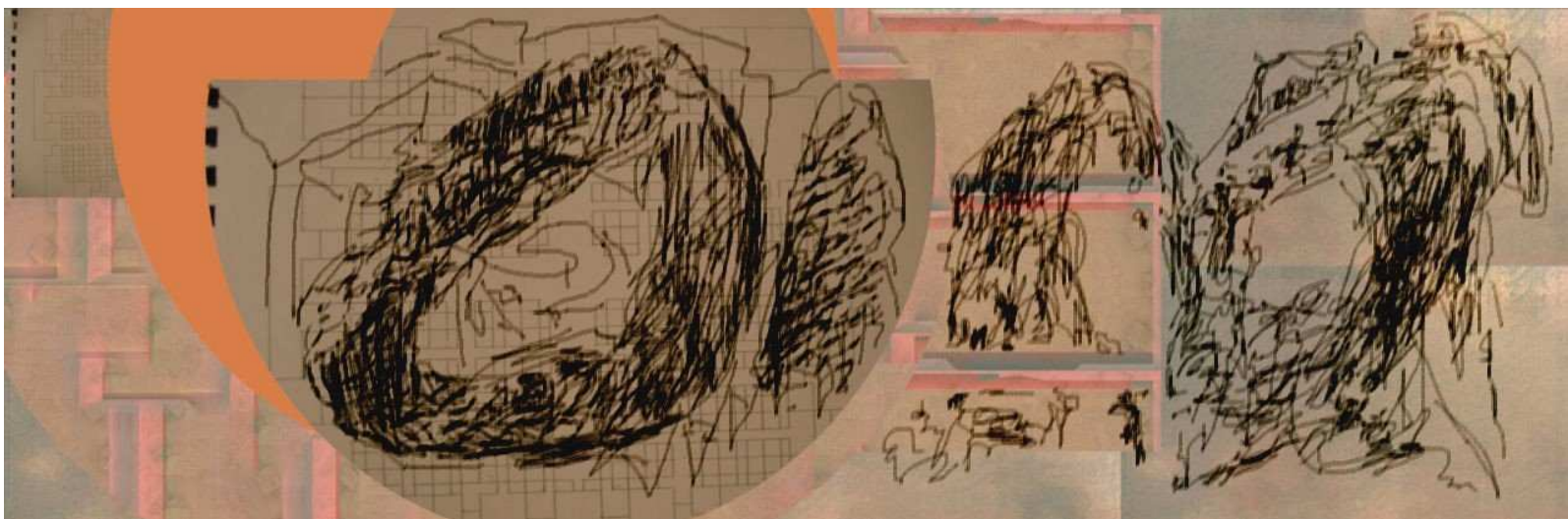
The Horse Dreams of a Horse Dreaming of a Horse not the Horse

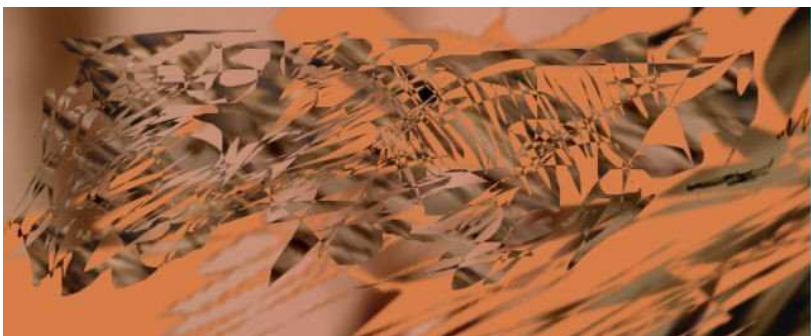




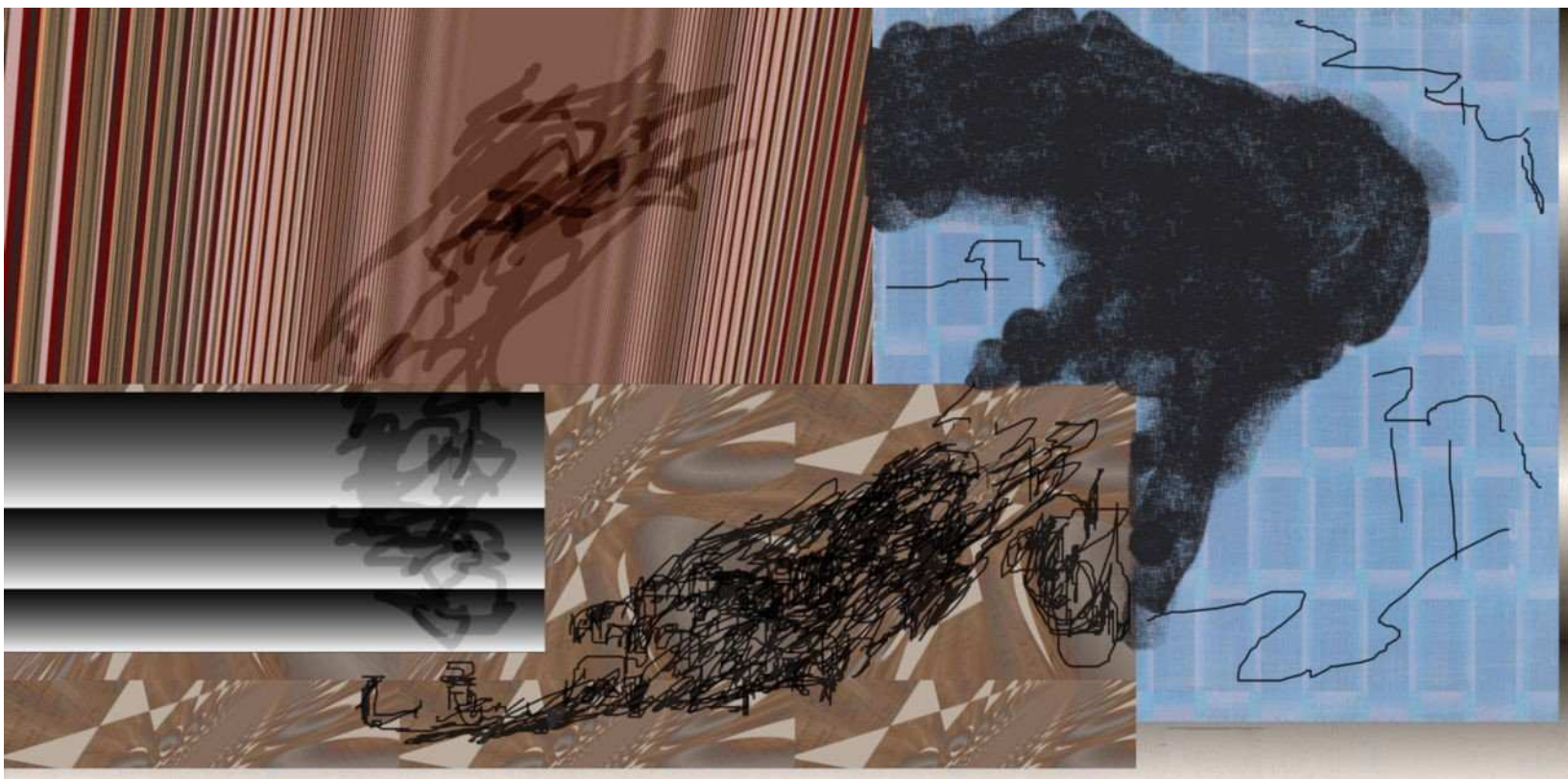




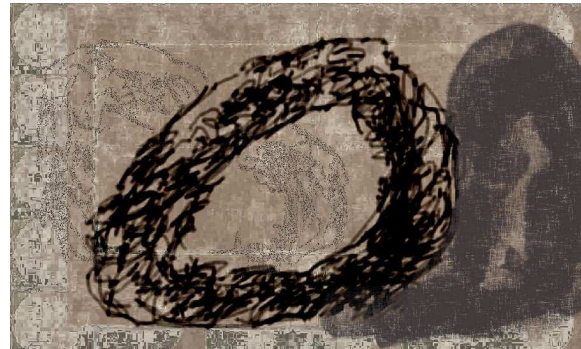
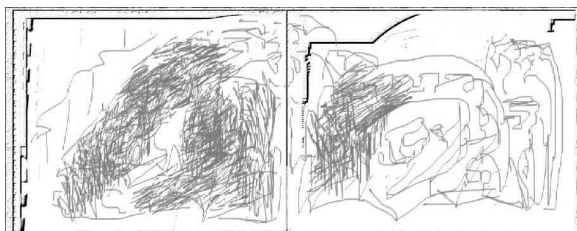
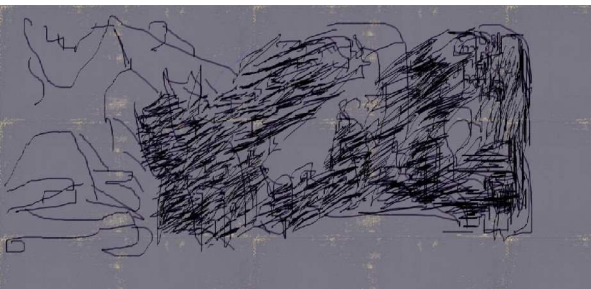
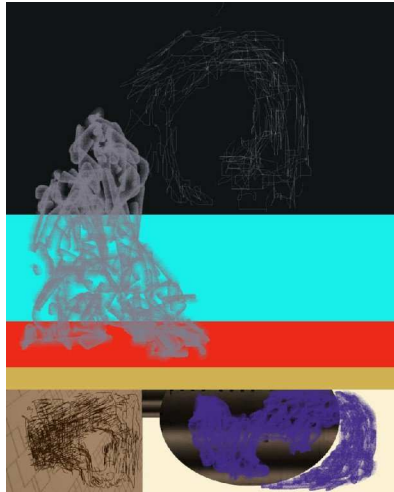
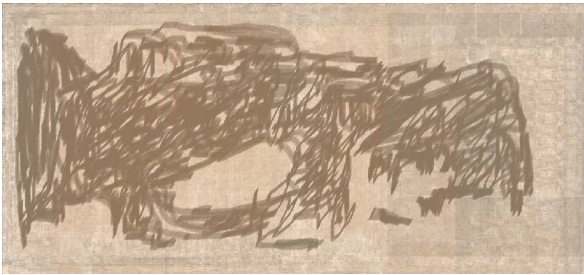
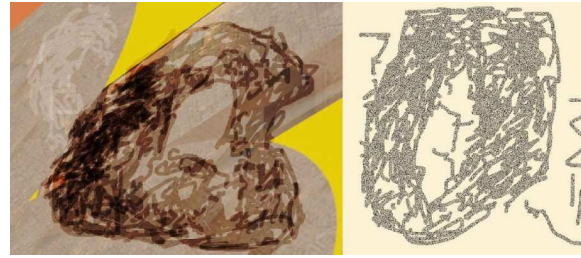




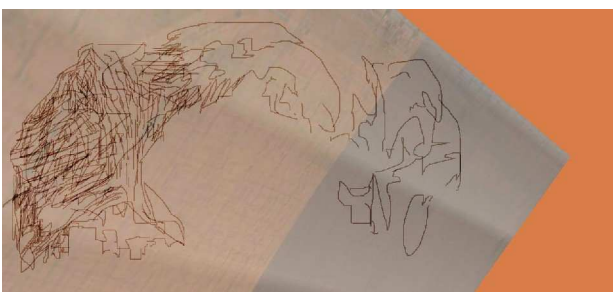


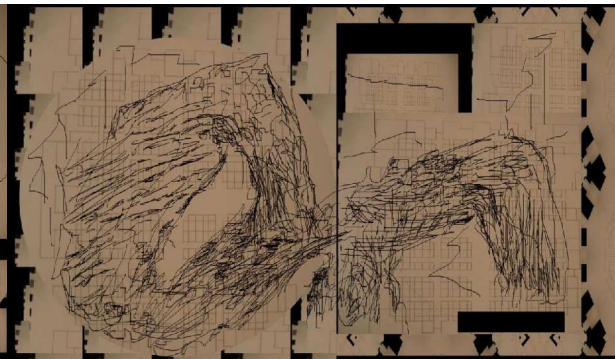
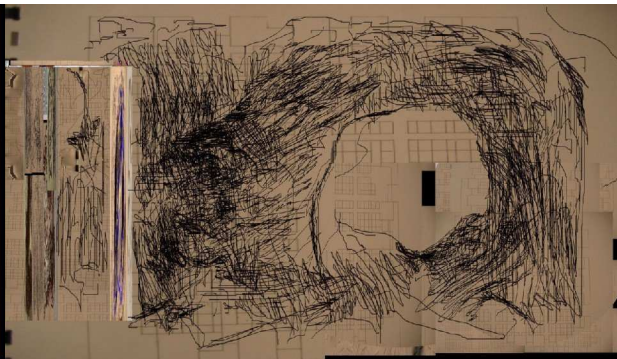
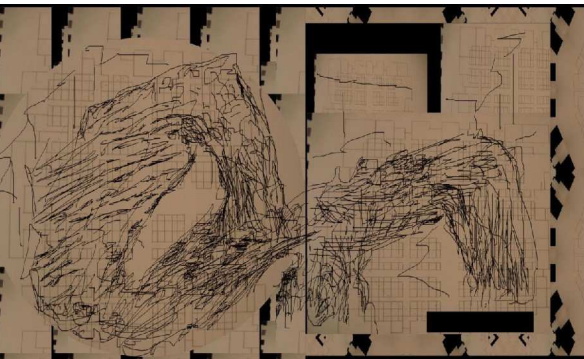
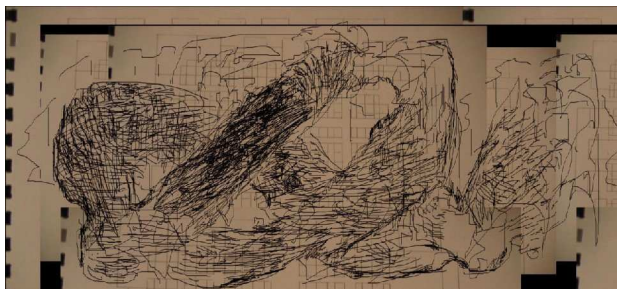
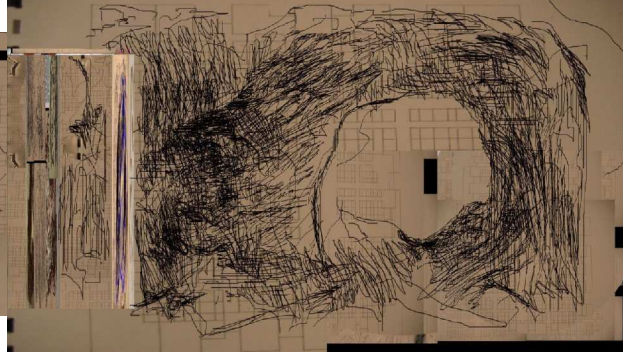
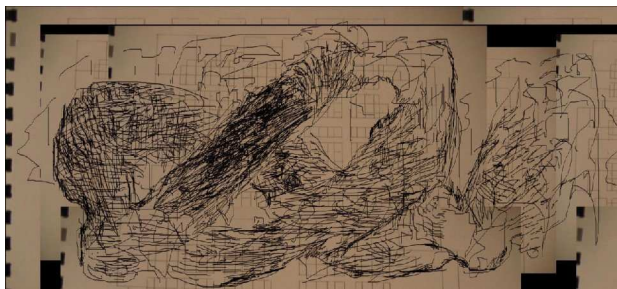


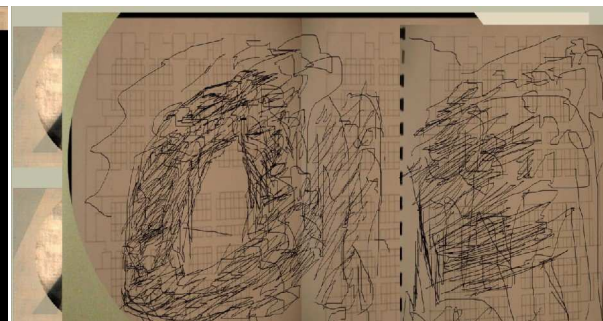
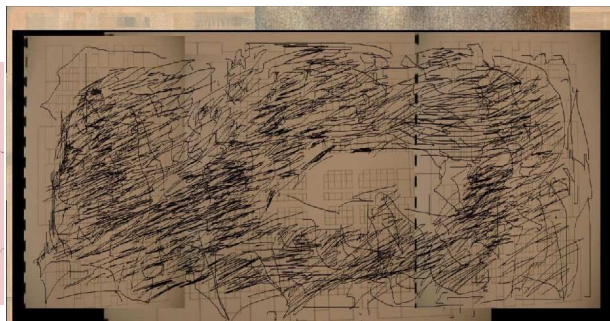
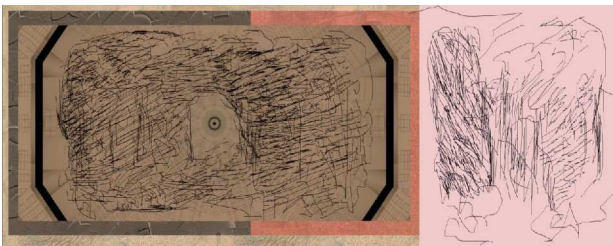
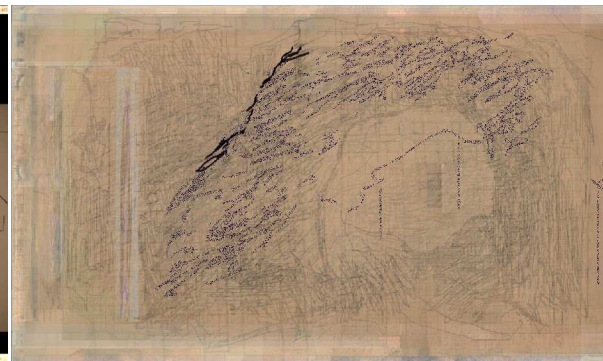
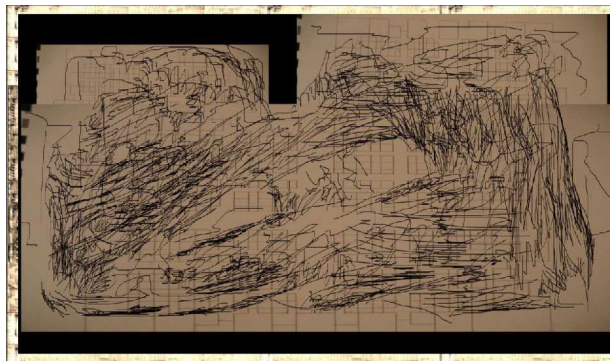
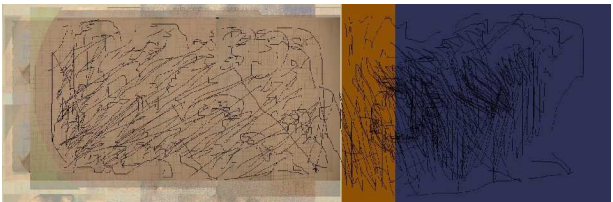
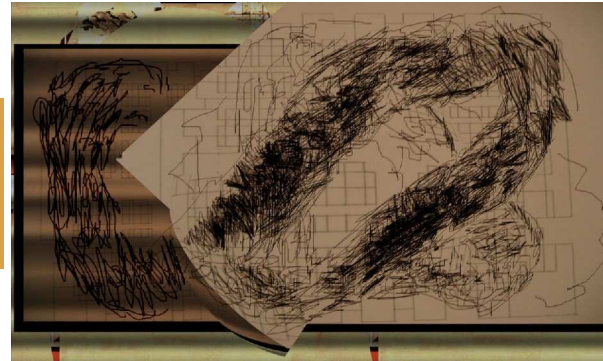
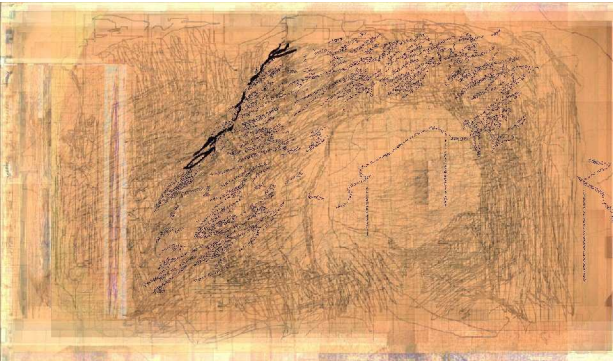
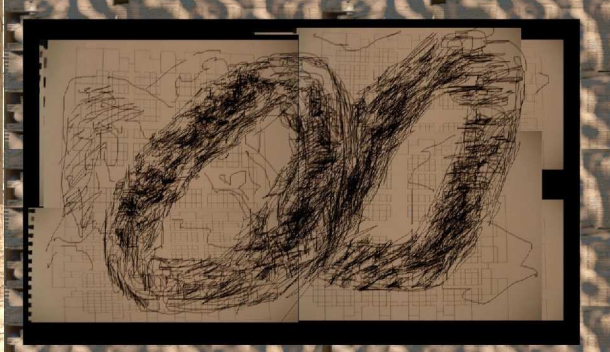
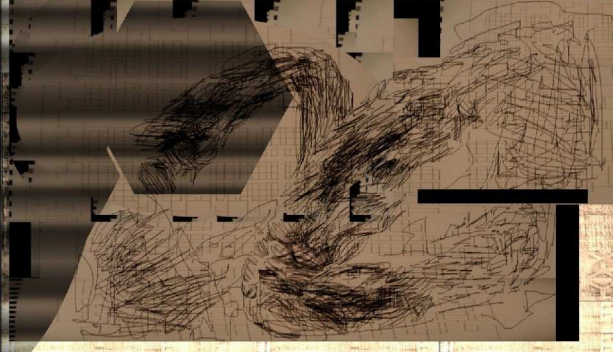


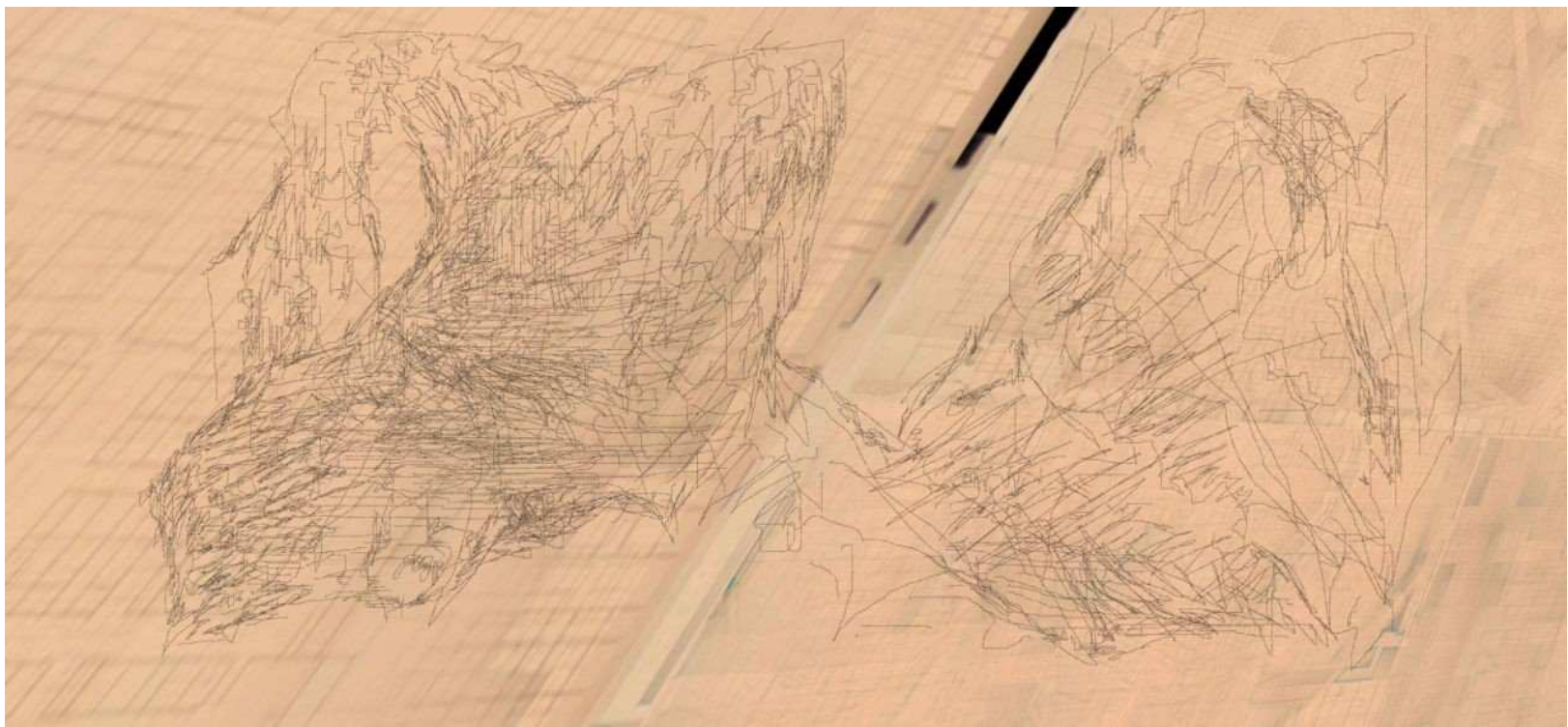




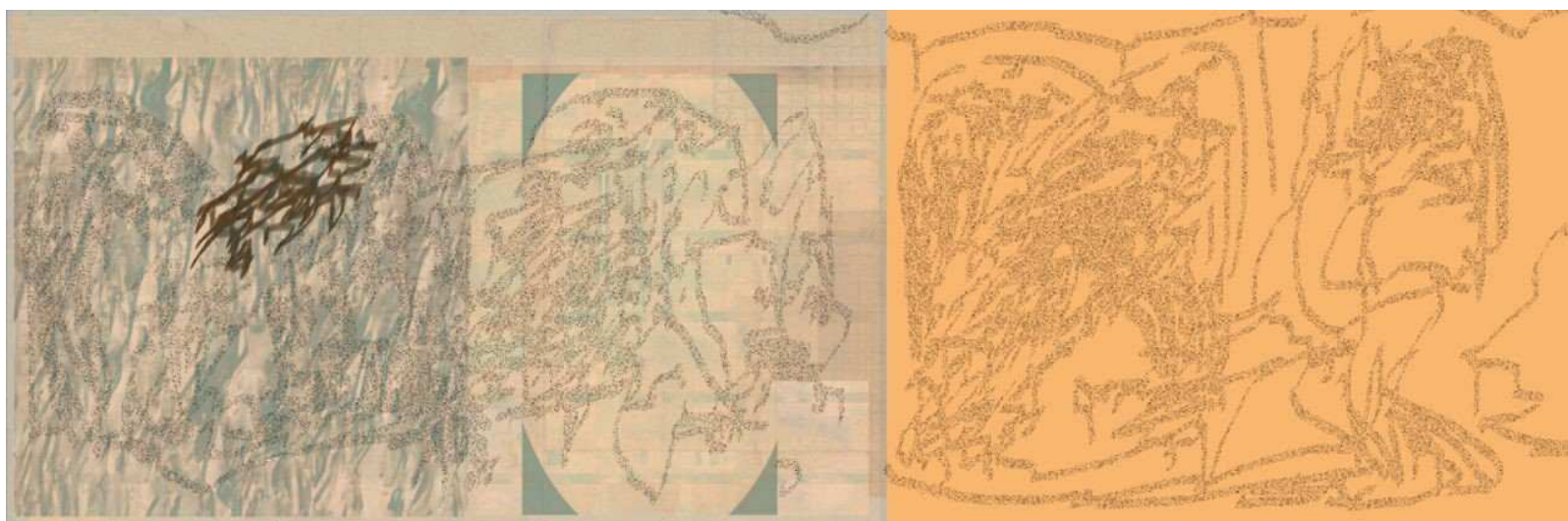




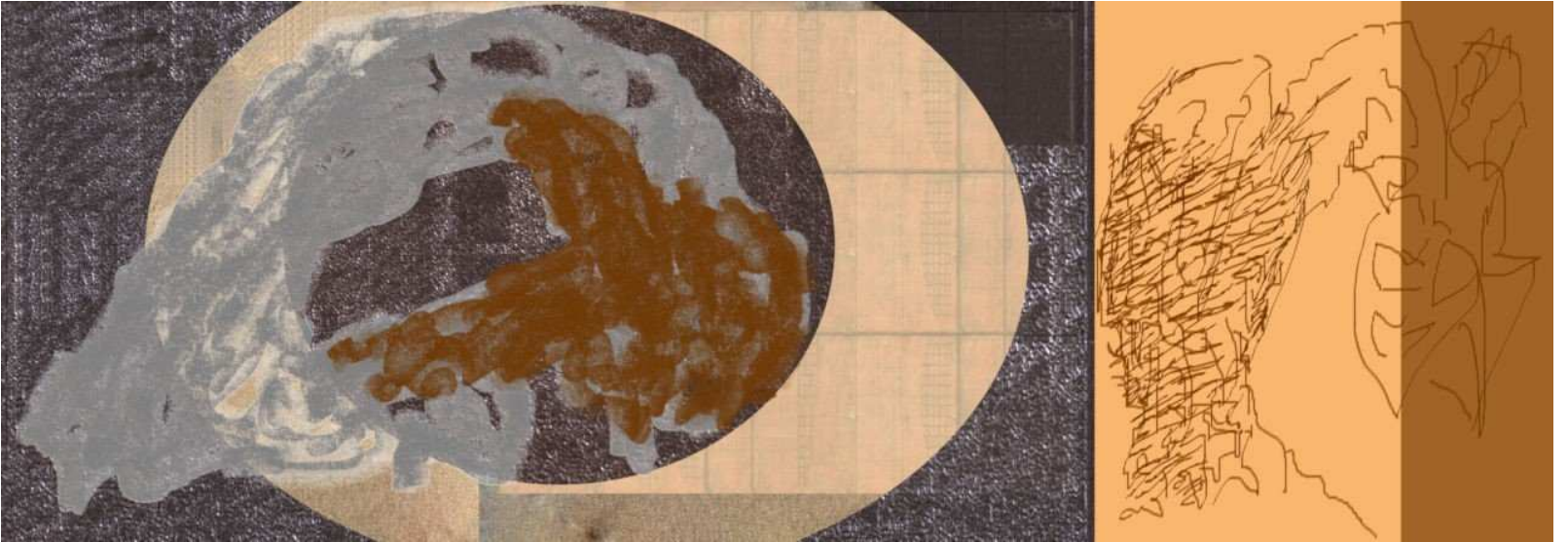




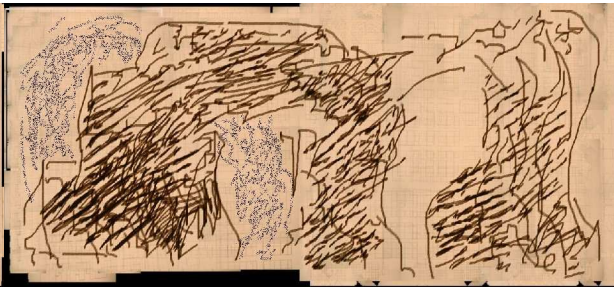
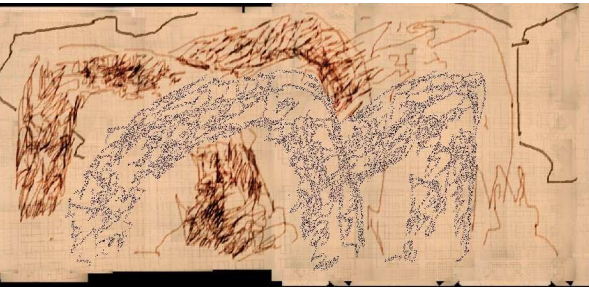
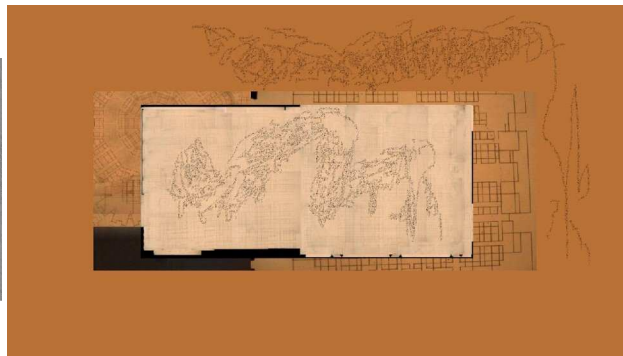
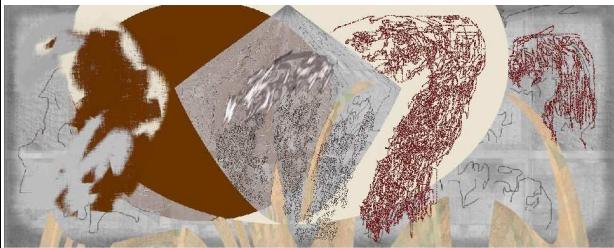
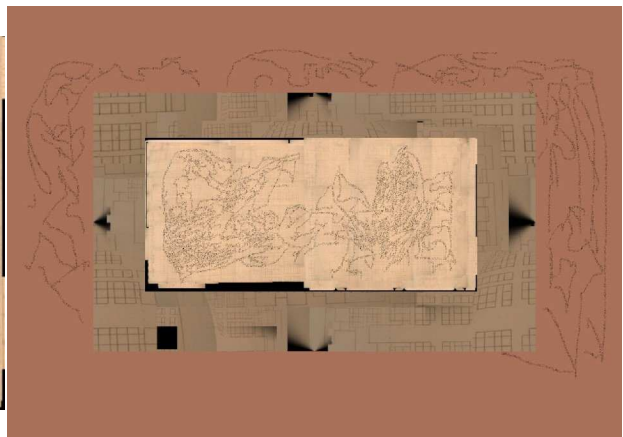
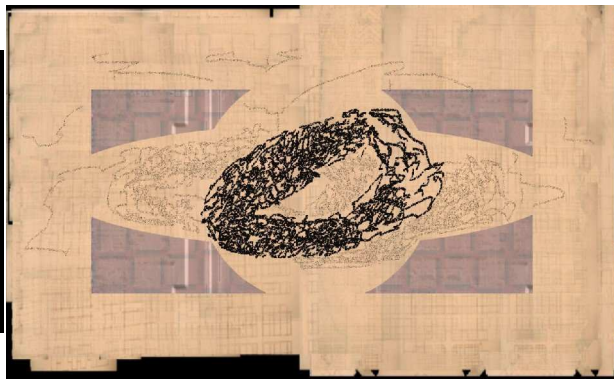
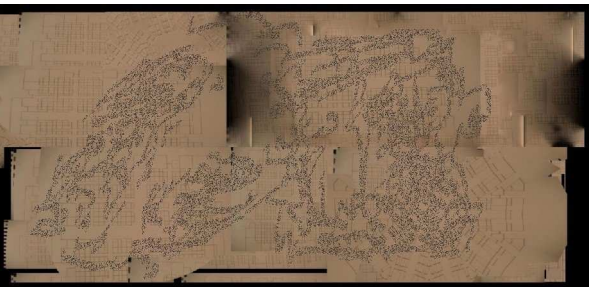


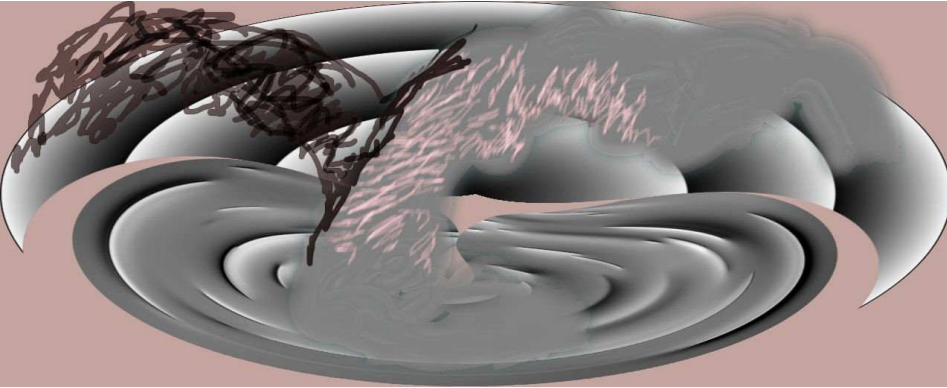




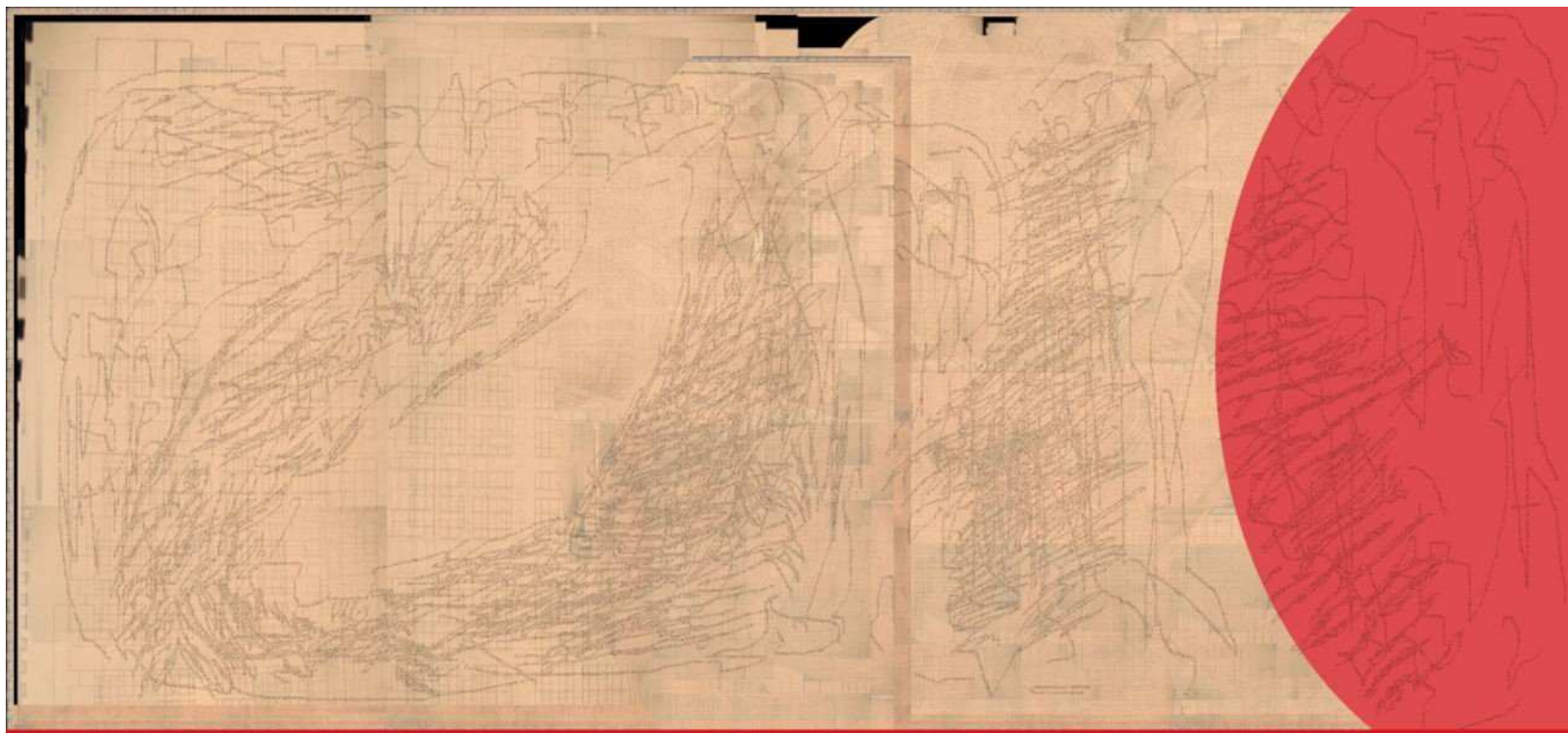




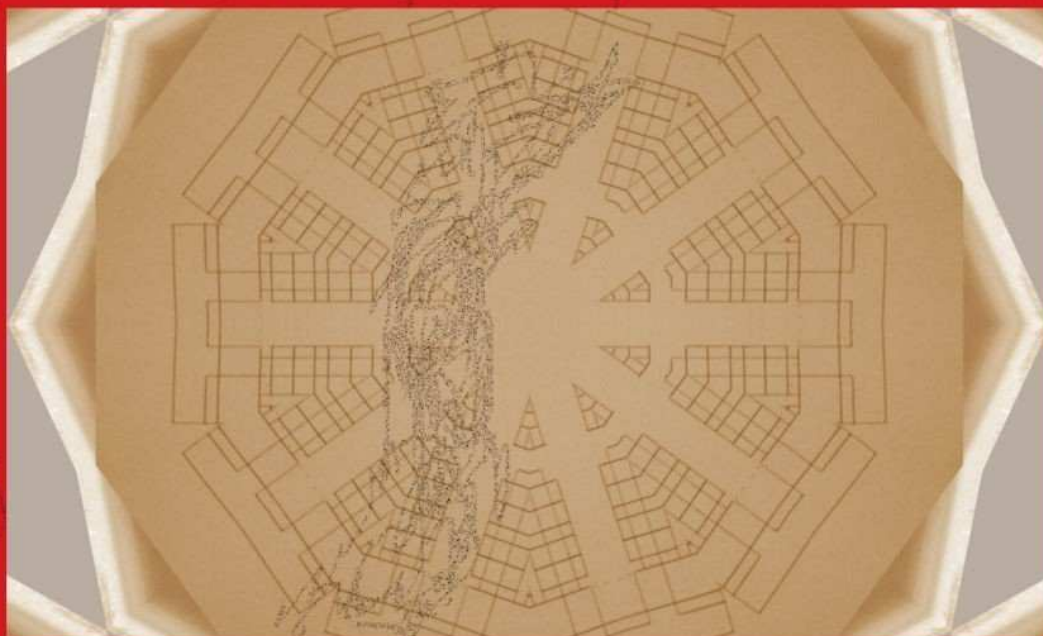




In his analysis of the Anaxamander fragment Heidegger emphasizes the word *Krewn*, which in addition to a standard interpretation of “necessity” means a relation to the order of the hand and the sense of handing over, thus the word “crown”, or “crew”. He translates as “up along the lines of necessity they pay penalty to one another for their transgressions” and since “lines” are nowhere in the statement he must mean the sense of “drawing upon” as the ethos of Sanskrit that Greek builds upon and Heidegger *dasein* or *therebeing* brings to the proxemics then of “*dessin*”, design, drawing.... He associates the word with the idea of to brook, and this is interesting because of the prexemics to PIE *Abrhos-Abho-bhru*, *abhru-budh* – reach/sudden/rub/bridge/consciousness.... Thus the ancient societal framings to monarchy are related to the crown and also to scepter as *scapos* and derivatives as such of *Skharr* or osmotic material transformation while *Abho* etc relate to the material effect as it were which shows, and the fragment Heidegger describes seems to map an inverting spiral which has to do with a more important hidden order, and this order in relation to drawing has to do with allotment, drawing lots, by which the grommets, tethers of fate abrogate in the human dimension to drawing lots thus the transformation from monarchy to democracy.

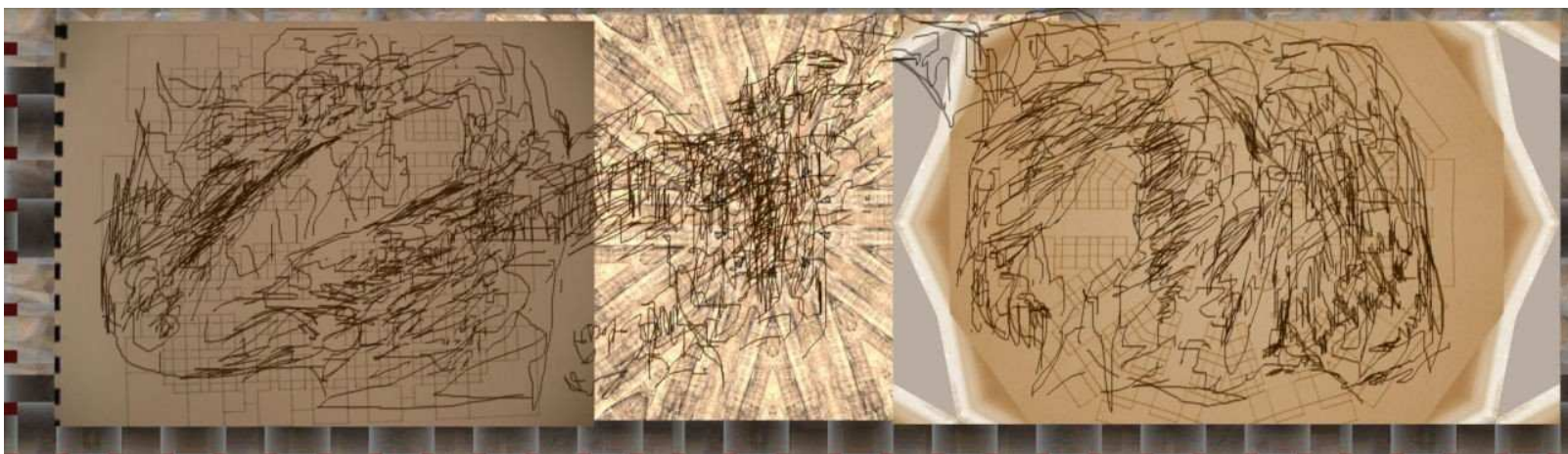








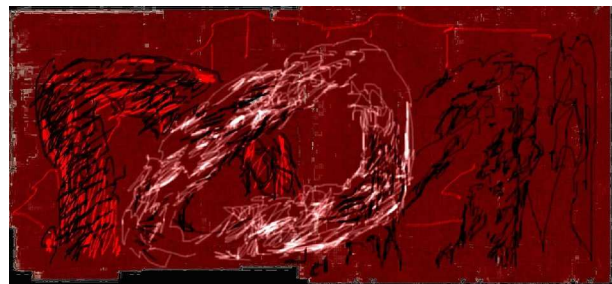
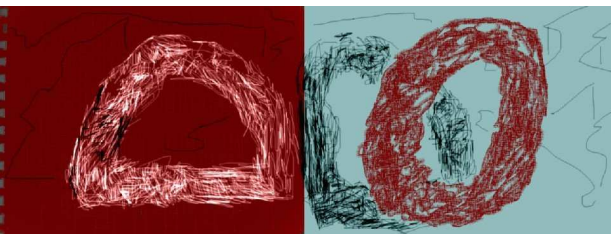
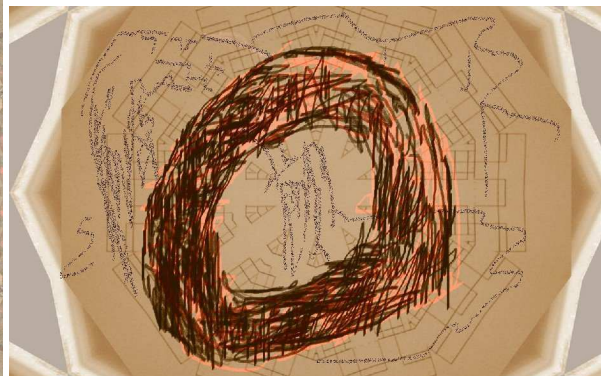
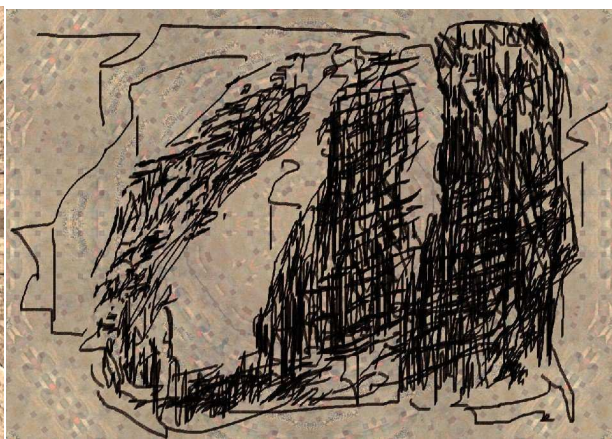
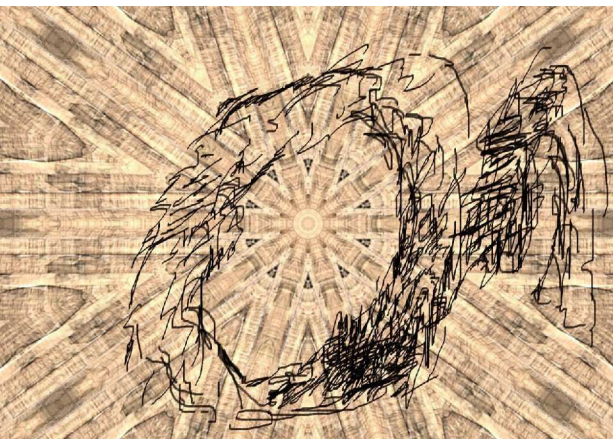




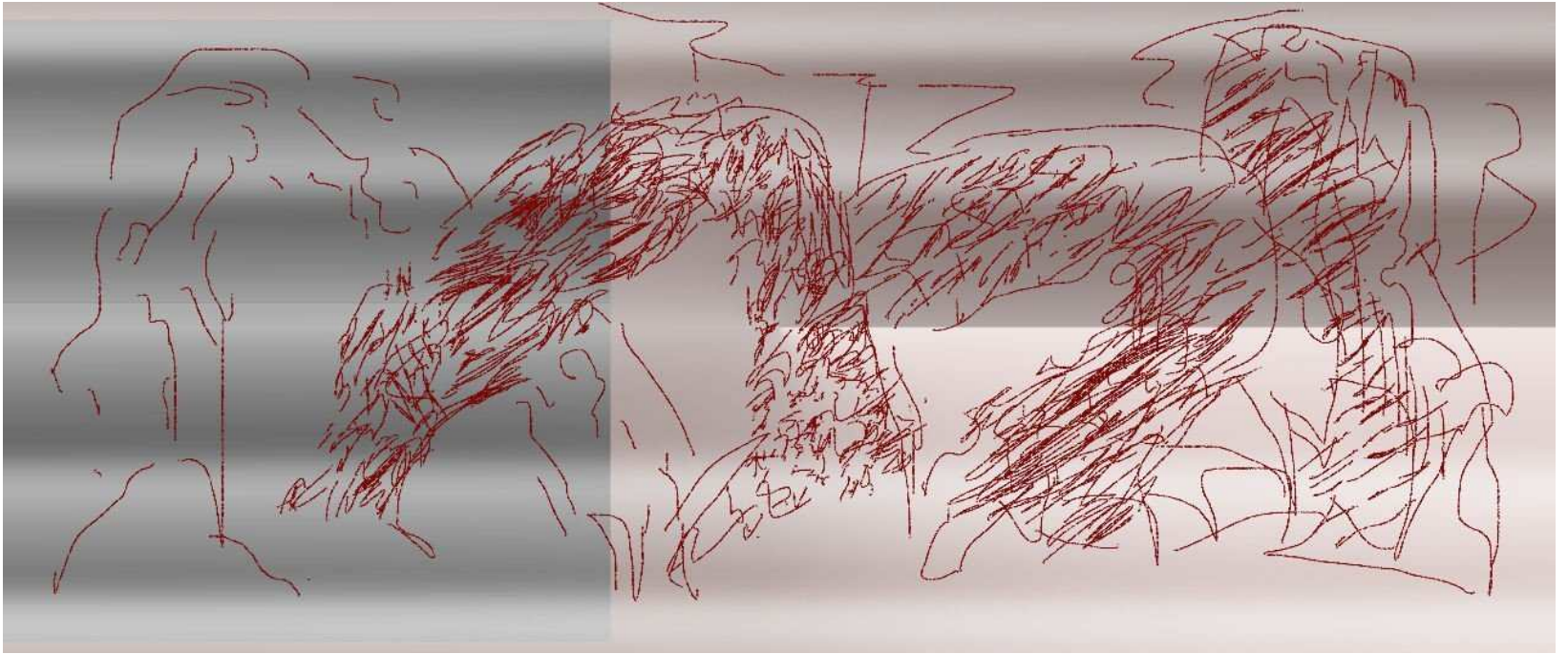


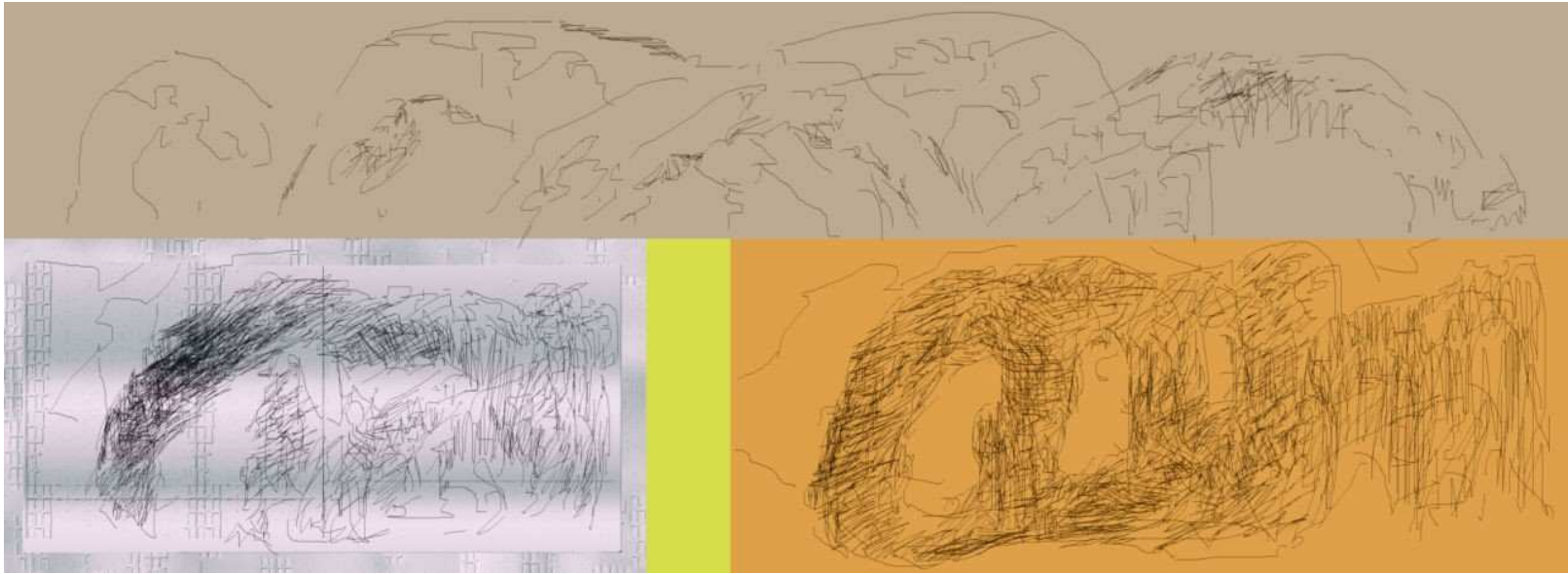
*net of etchant and frotage
 drawing and allotment
 Appearance and hidden orders
 structural skews
 berms and wales: burr
 uncoupling cursed luck grief being
 an animal rigor yet let not drawing
 upon hidden orders come to grief.*

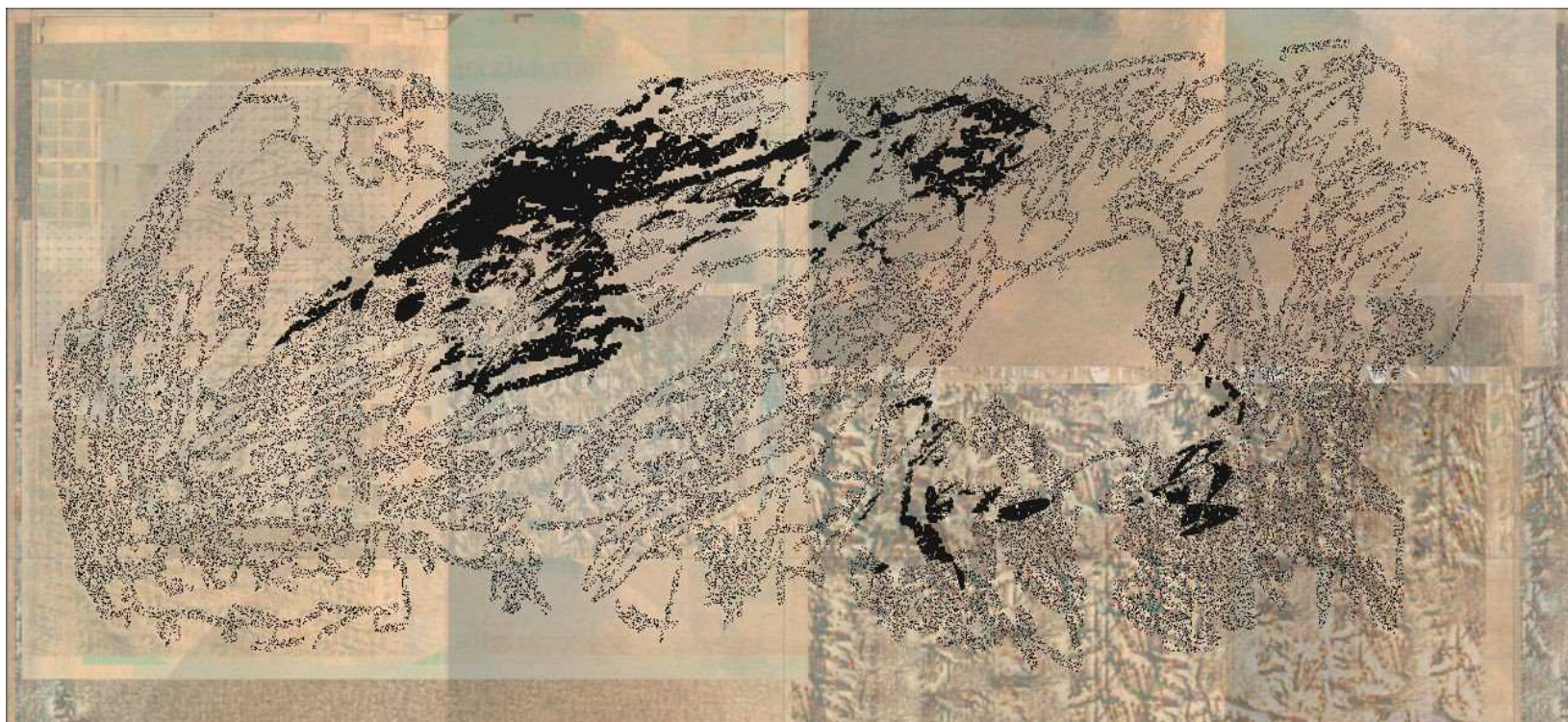


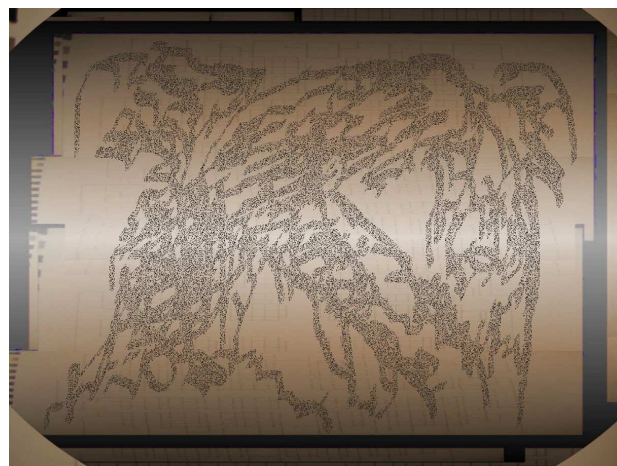
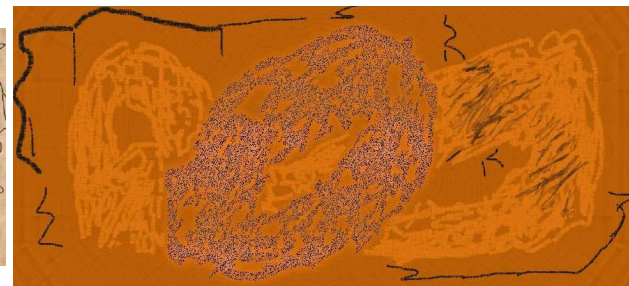
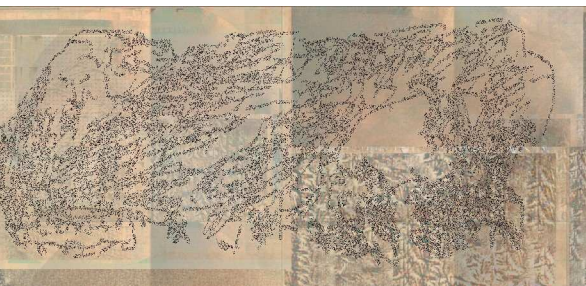
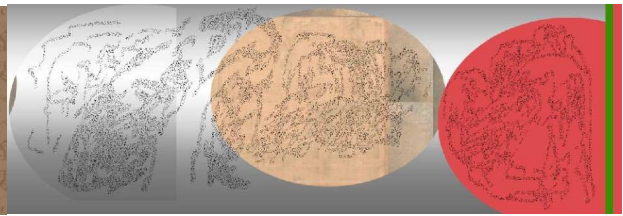


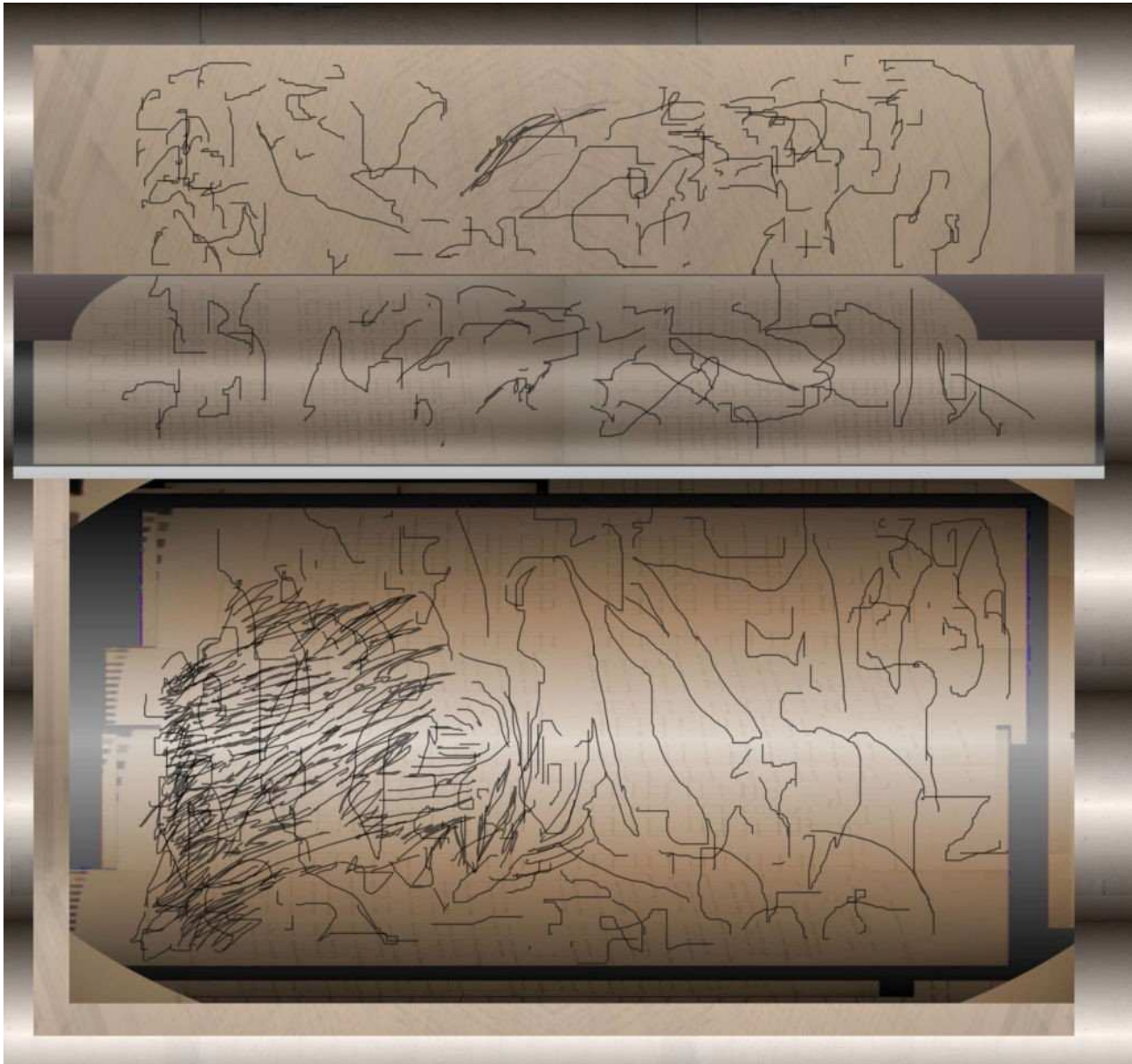




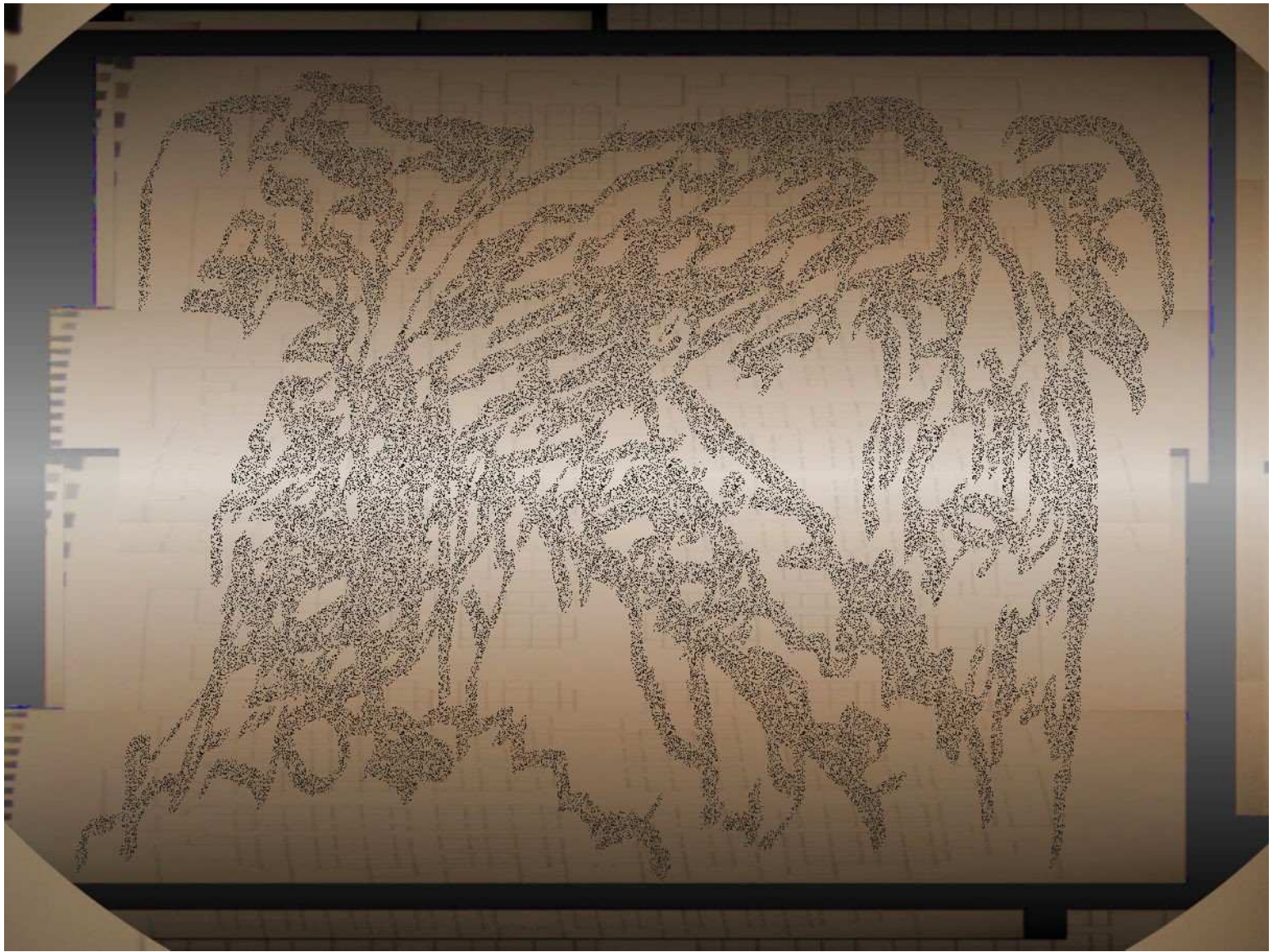


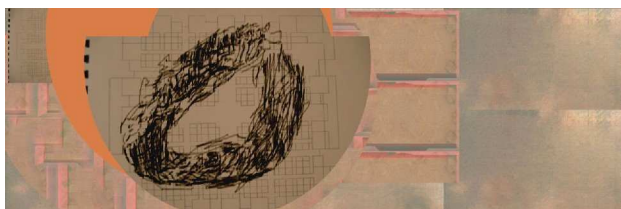
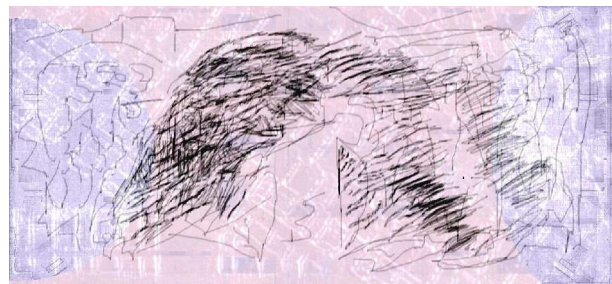
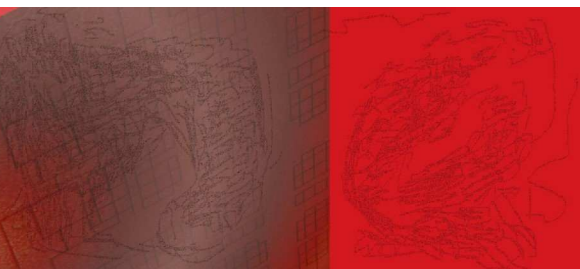
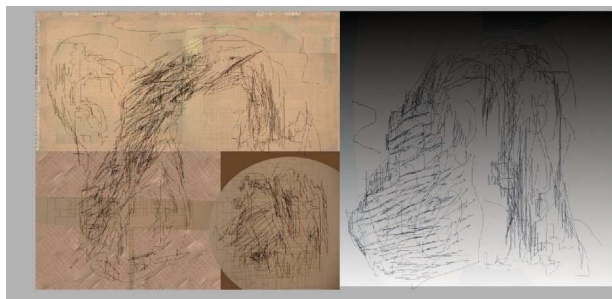
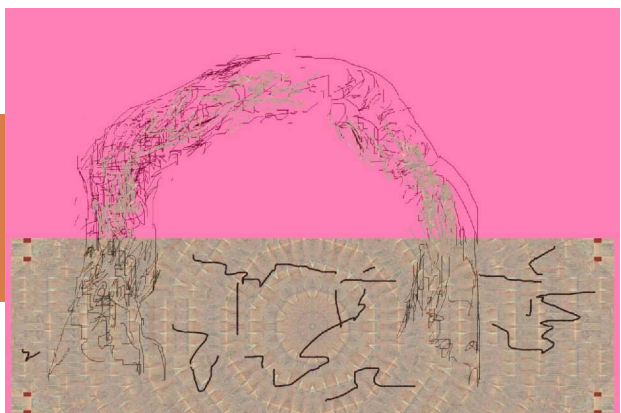
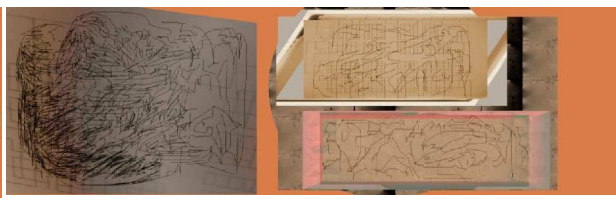
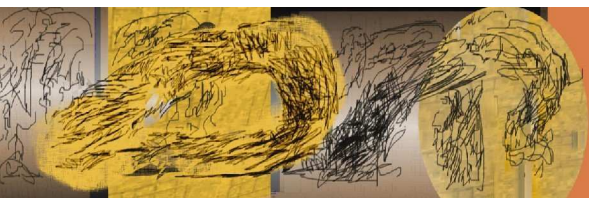












Drawing Talkies Takes

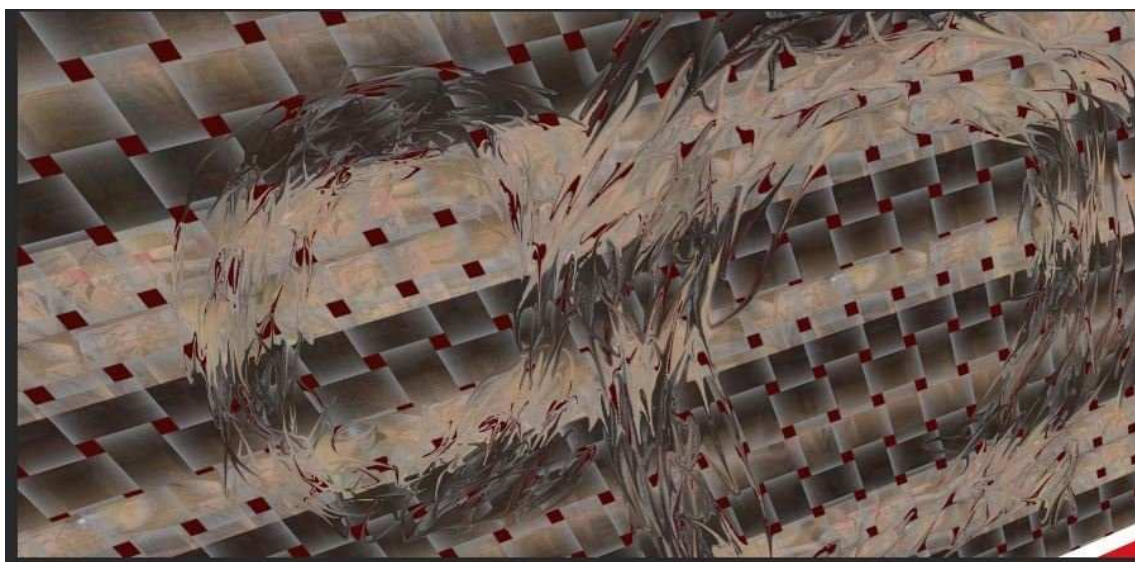
This project is dedicated to the position I find of being like a speech therapist so overly self taught in library science as to be completely useless for anything but art or the opposite of art framed in art.

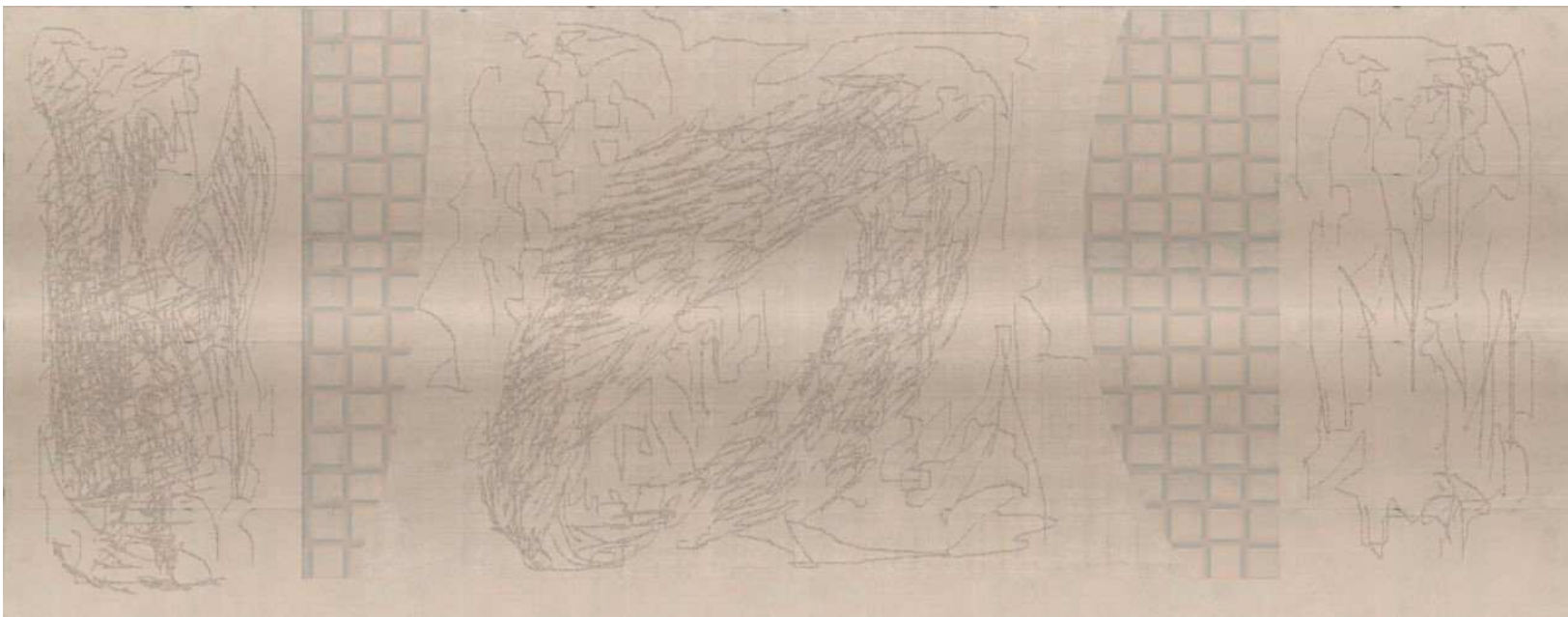
The recent nobel prize given for verifying gravitational waves uses a technique which on the one hand shows how physics draws closer to thought experiments and on the other is oddly reminiscent of Smithson's enantiomorphic mirrors: laser light is split to bifurcate and then rejoin, along a track which if altered by gravitational occurrence would show in a change in length and reflected to mirror, if equal laser would cancel own light incidence, if unequal show in mirror... the technique is indirect and called similar to "listening": which in turn actually gives insight into sound: since it is not understood how we neutrally translate soundwaves as such into the actual experience of hearing a sound. I am interested in how germ morphemes of sound are related to experience and in so drawing upon experience relate in that drawing the visualization of configuration. So in "occupatio" I liken myself to a speech therapist as art therapist: the critique given over not to physical disability in this case but rather to the idea of criticism itself which like sound has that aspect of "how do we know it"?



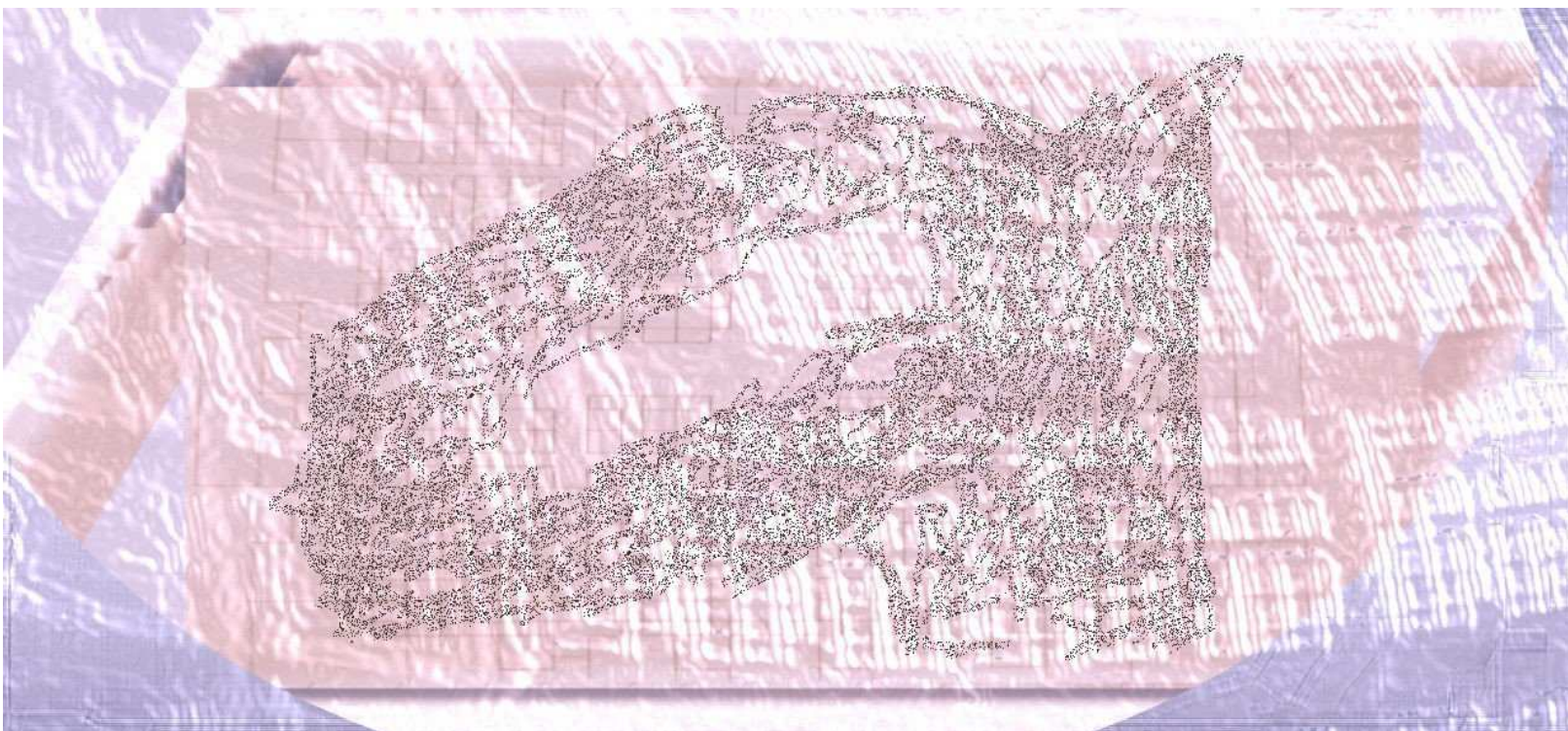
*Key of Xi Olomology of nonsense romo-red the sine is the sign of the
cygne on Seine Science of dassein*



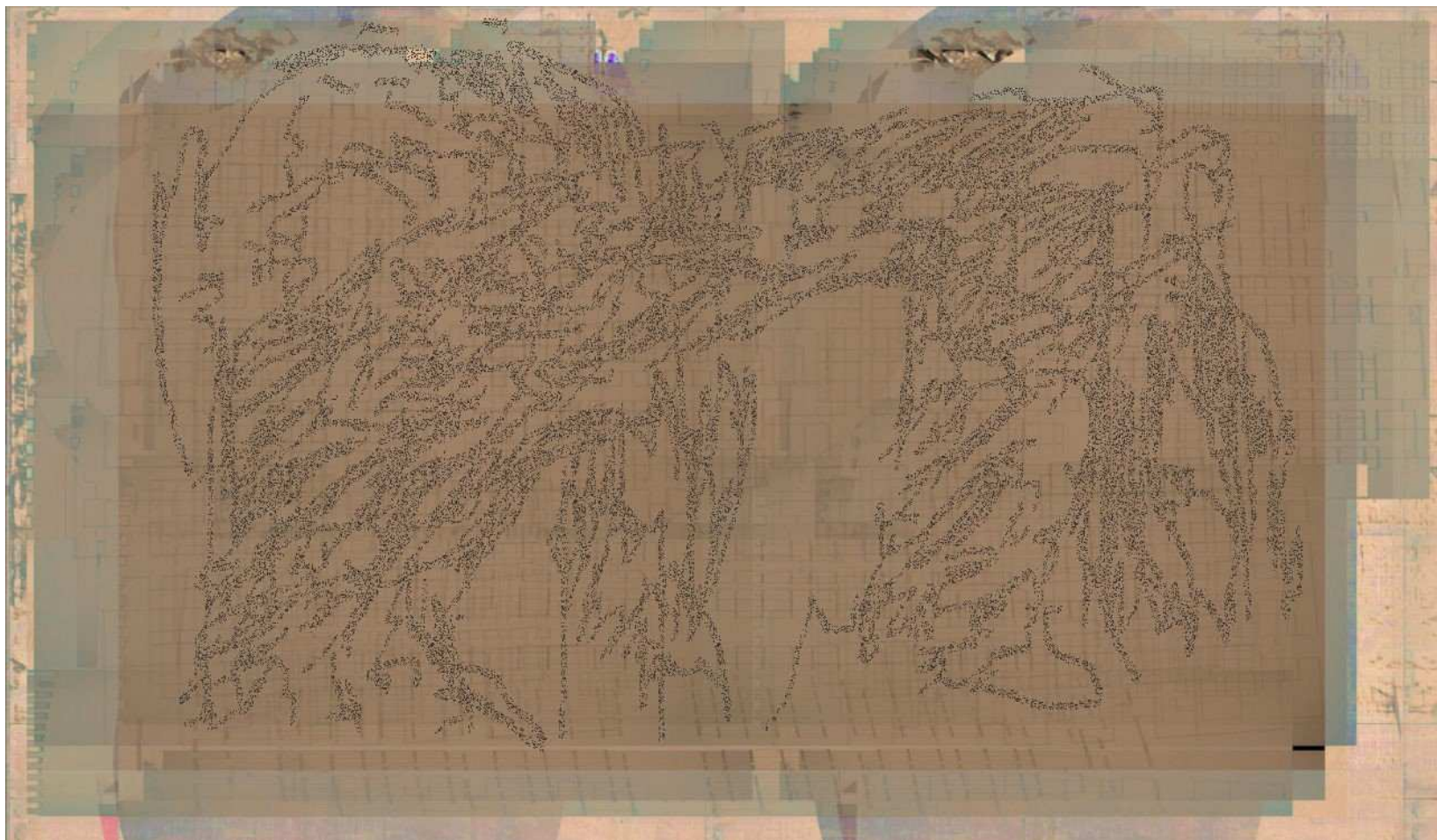


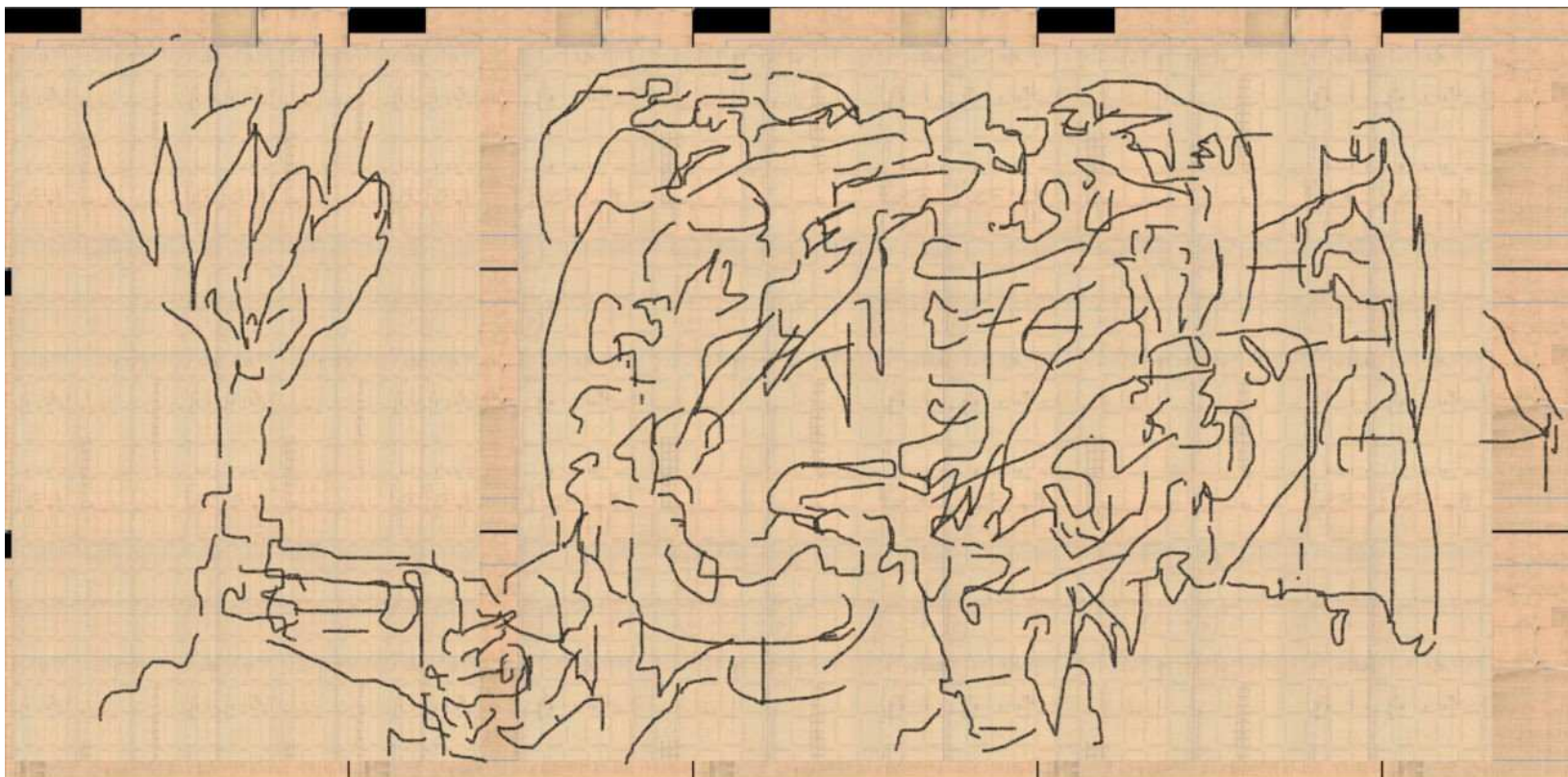




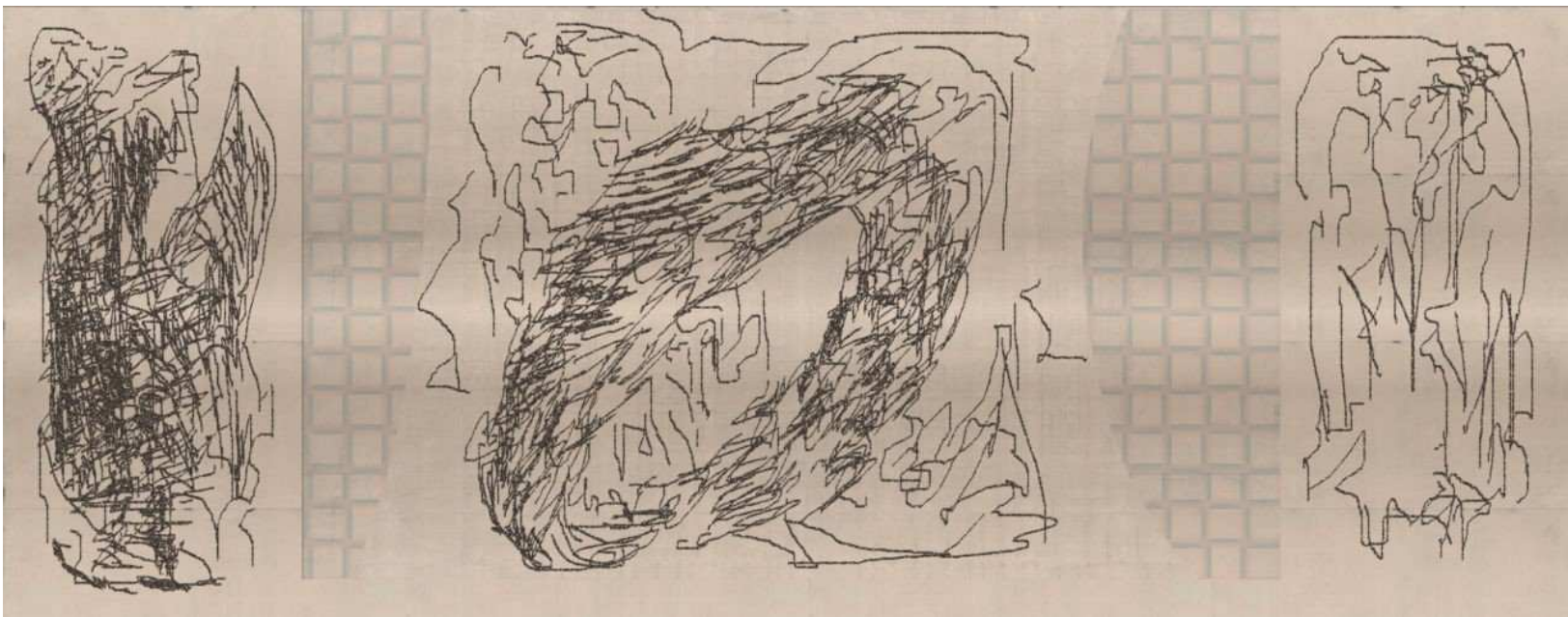


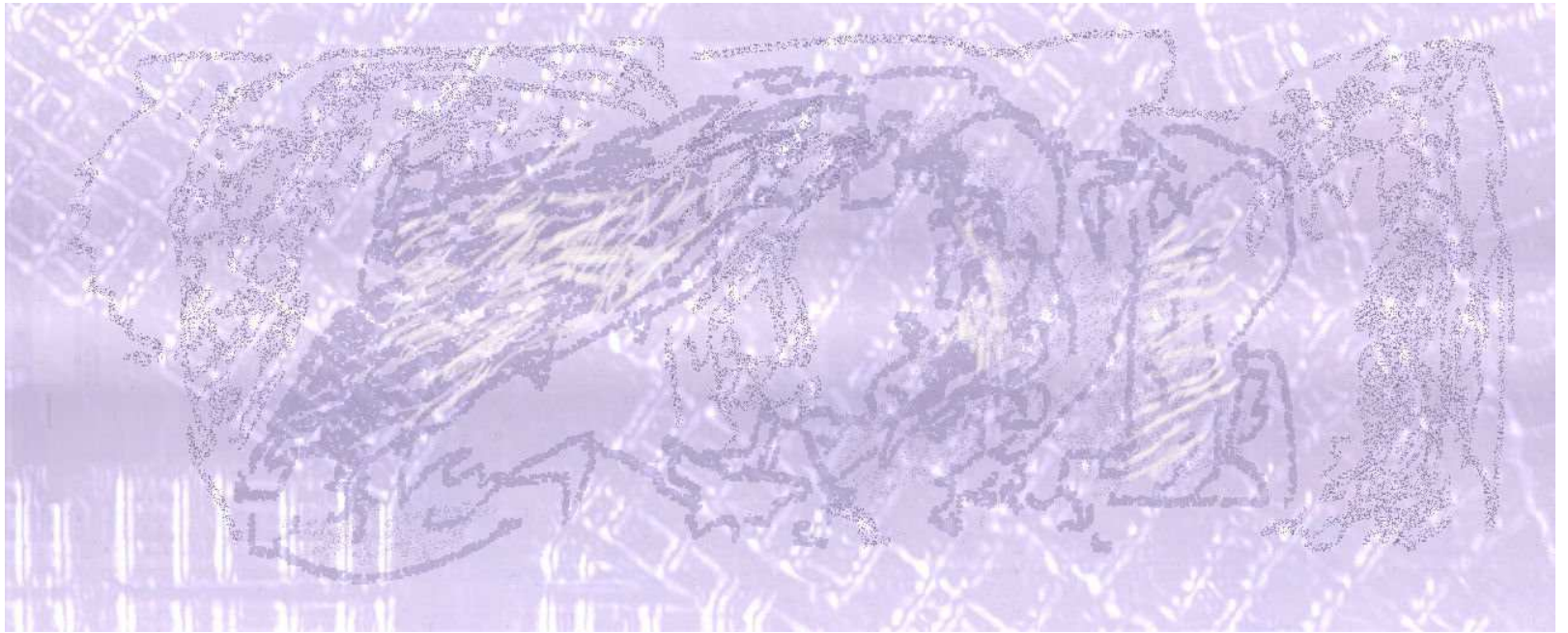


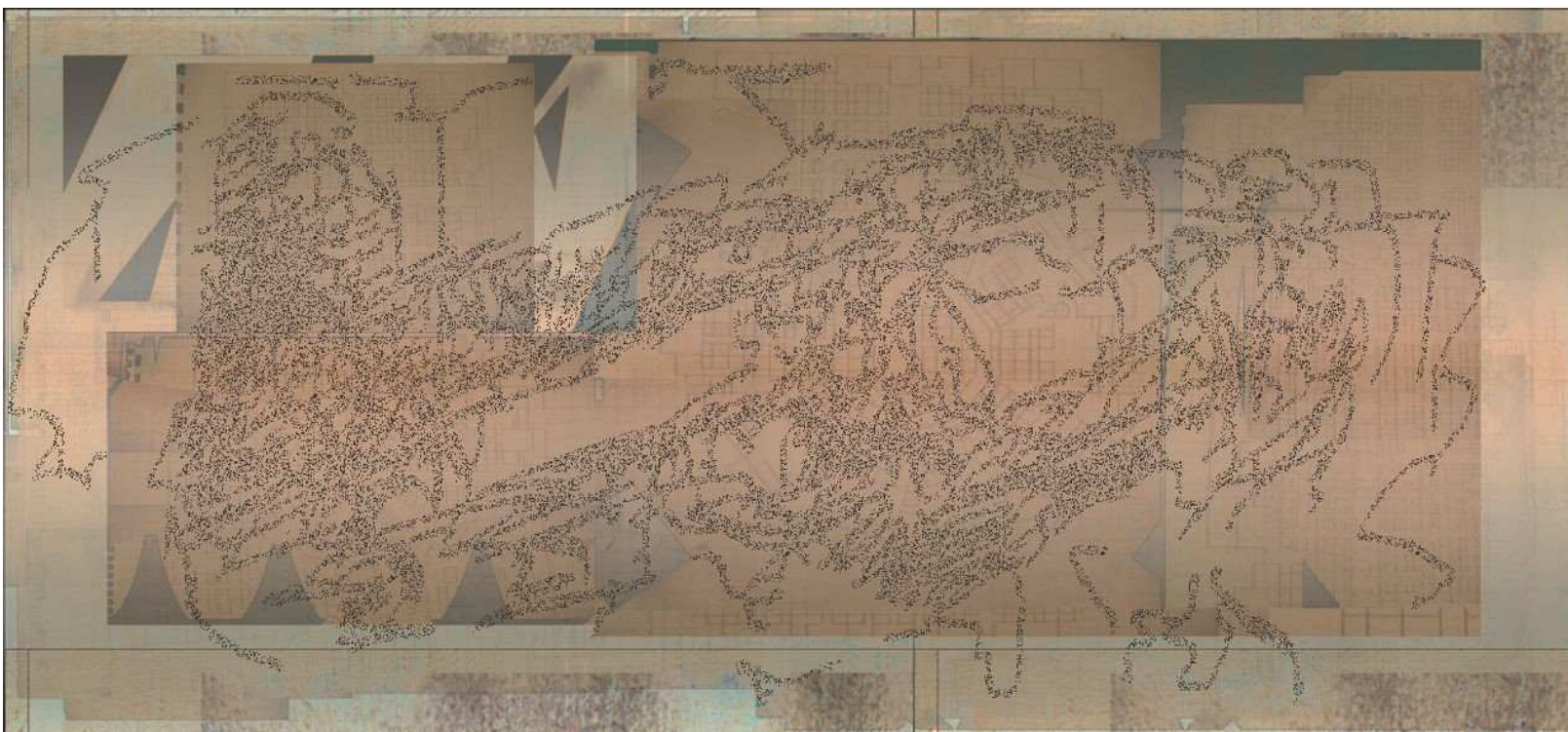


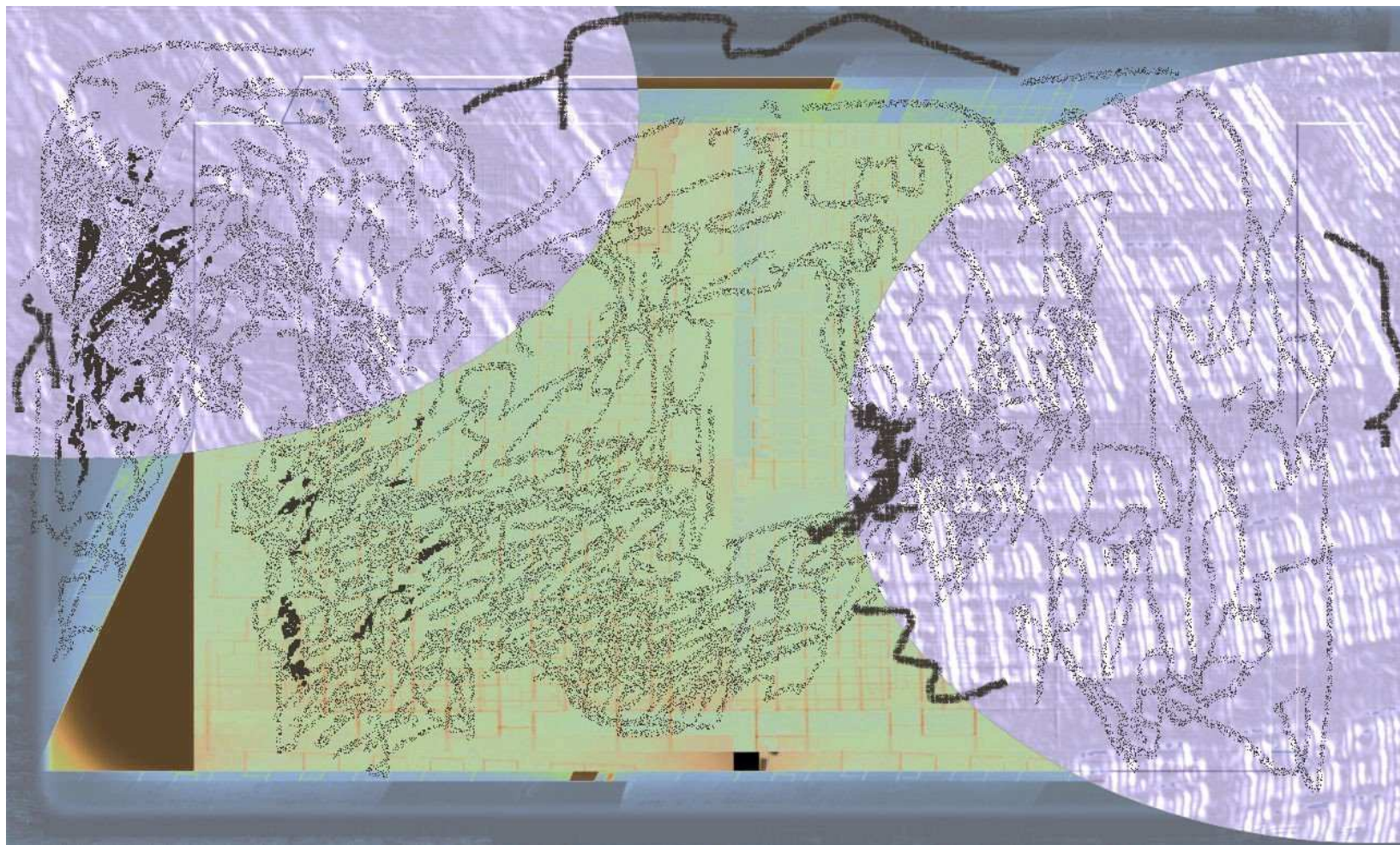


Joahchim's Golden Gate Artist's State
200 Dollars and 2 cents Bounty Tender

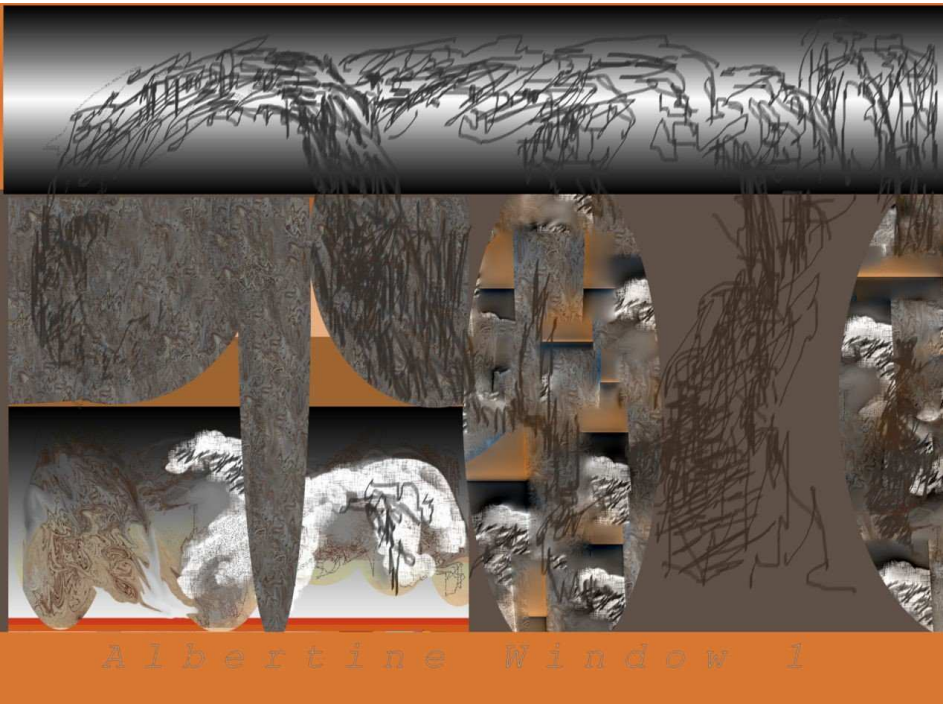








Albertine Window: has to do with an idea of critic Miekha Bal that Prousts configuration of Albertine was actually a rendition of places and circumstances, which the name symbolized, like "Kilroy was here", and I have used the idea of an architectural Alberti window- Albertine to structure the virtual rendition of the very idea of configuration. (The Albertine window is one structured to be as much like an architectural facade as possible, rather than only within it).





ALBERTINE WINDOW 2

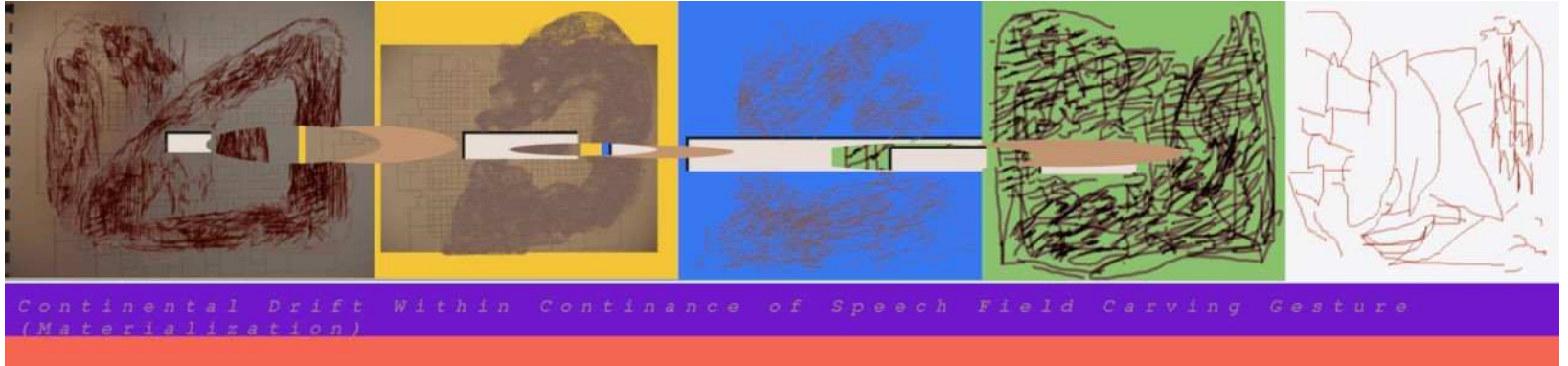


Albertine Window 4

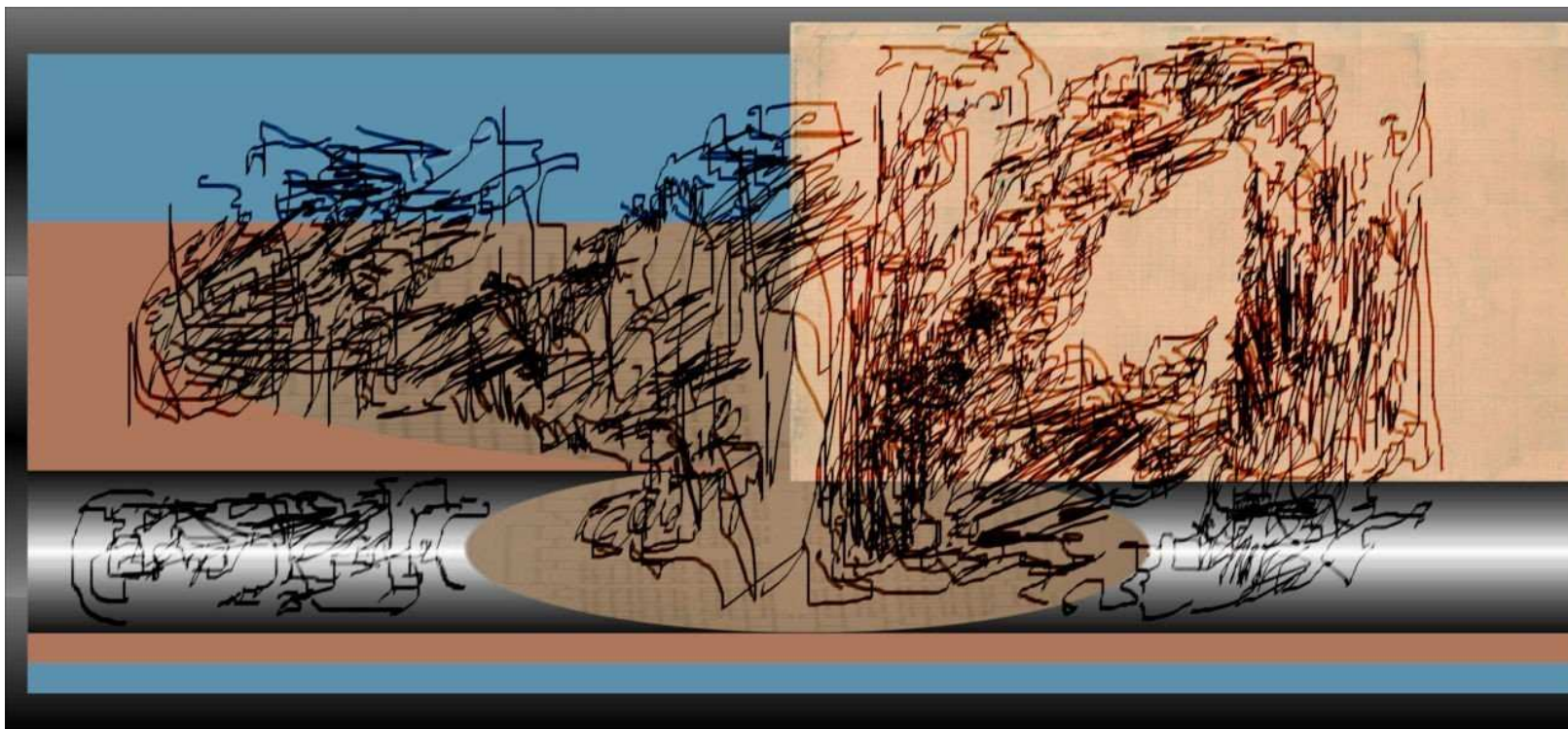




A l b e r t i n e W i n d o w 5

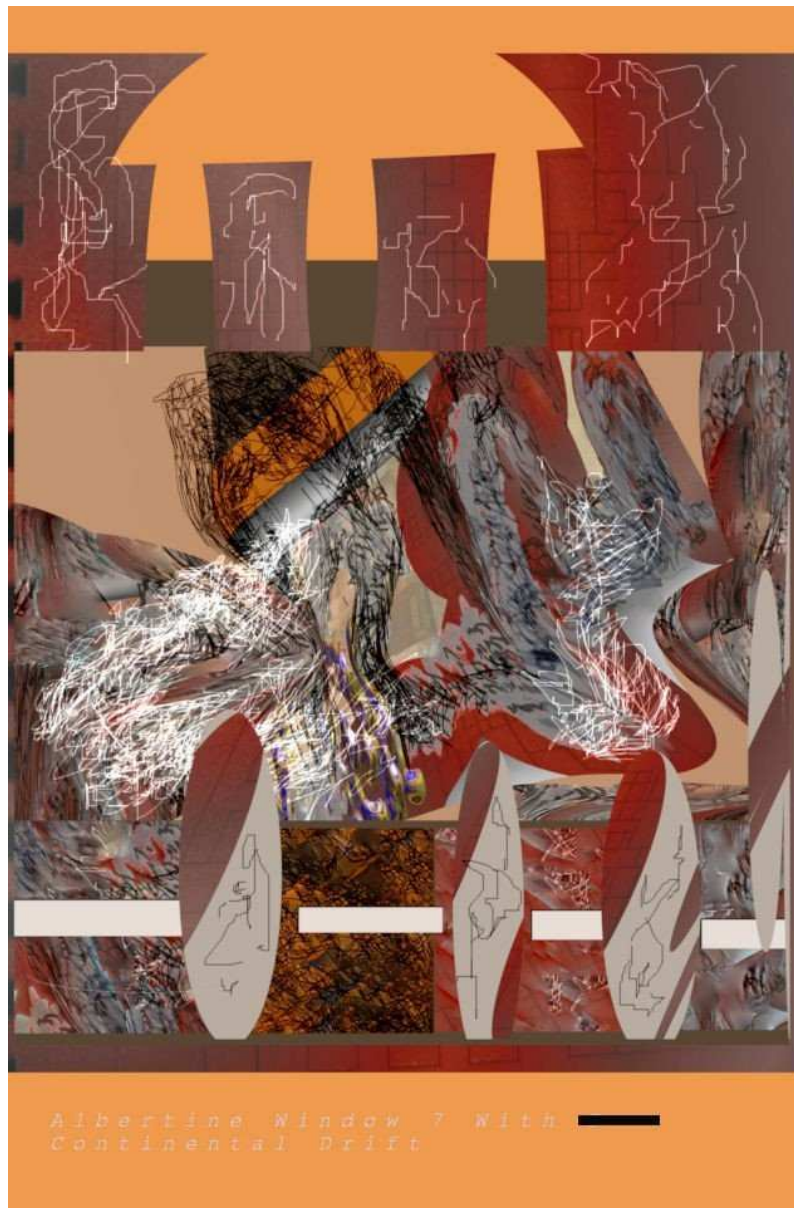


Continental Drift Within Continance of Speech Field Carving Gesture
(Materialization)



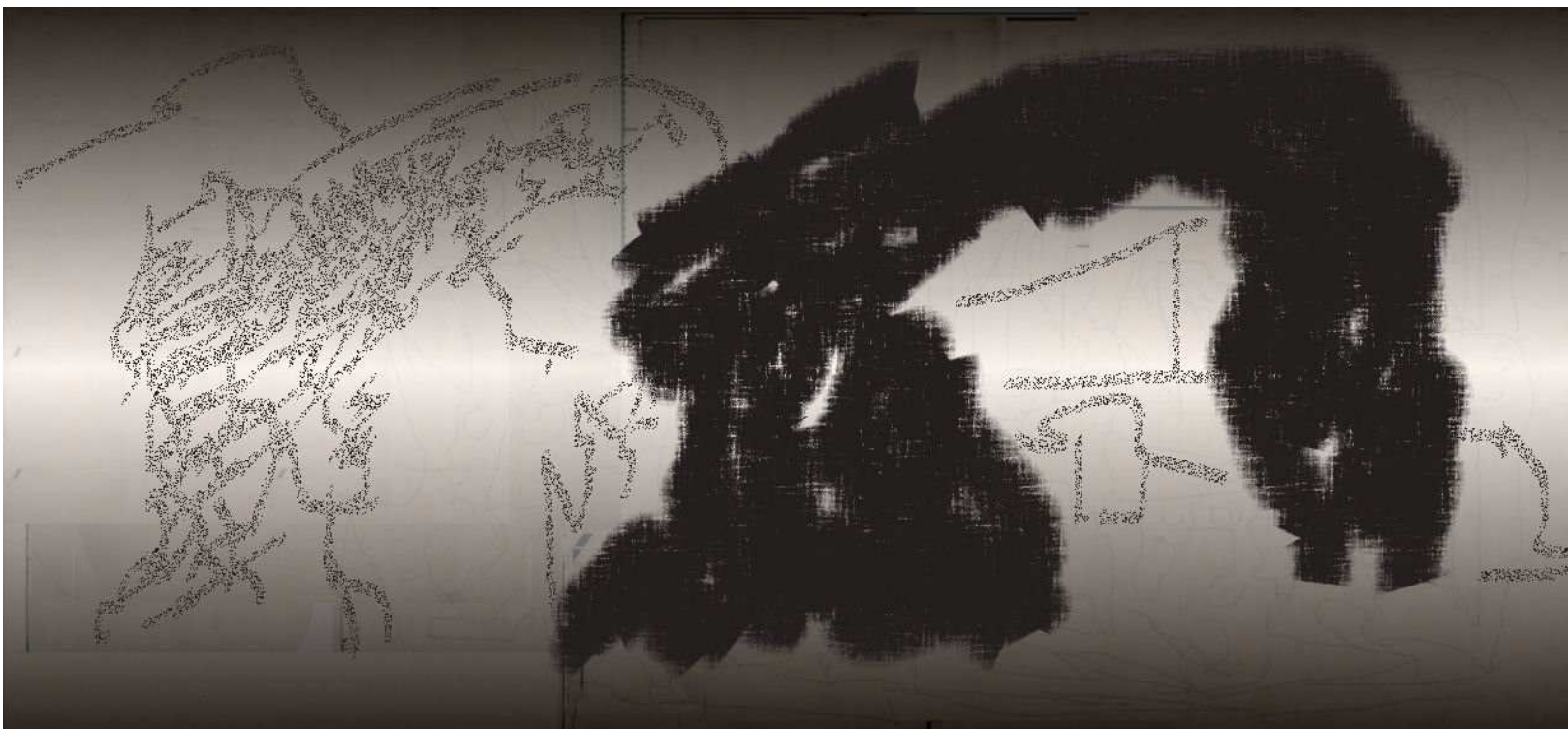


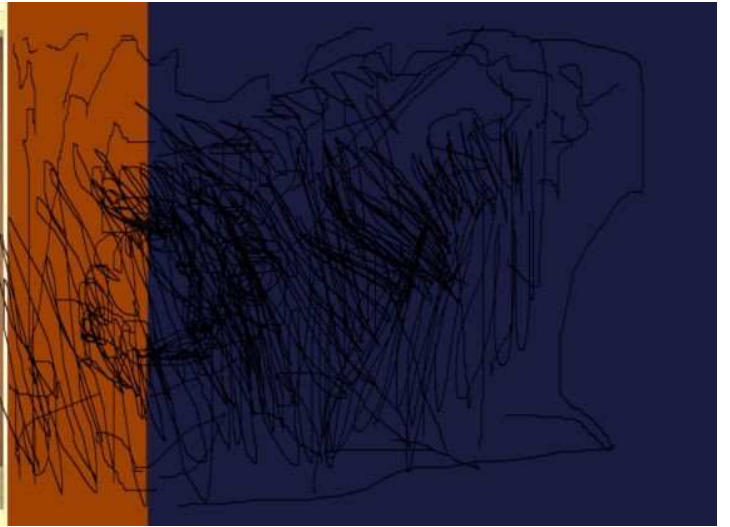
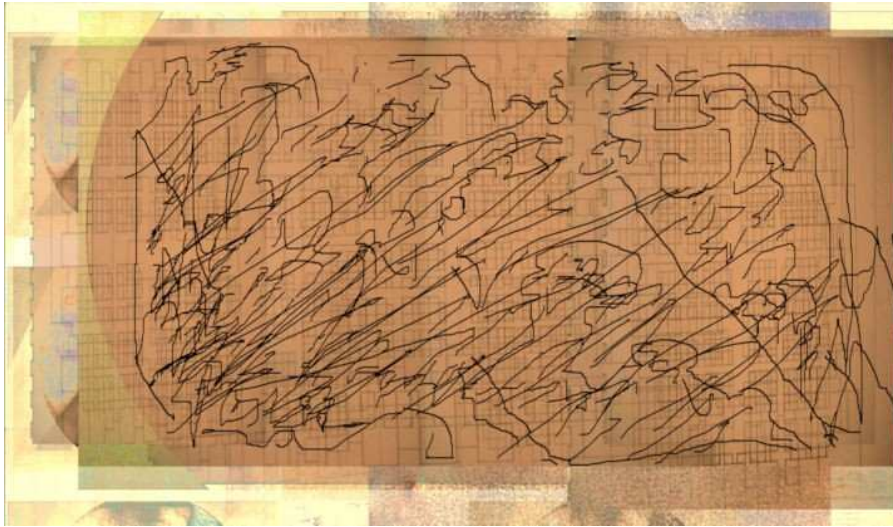
Drawing Particle and Drawing Wave

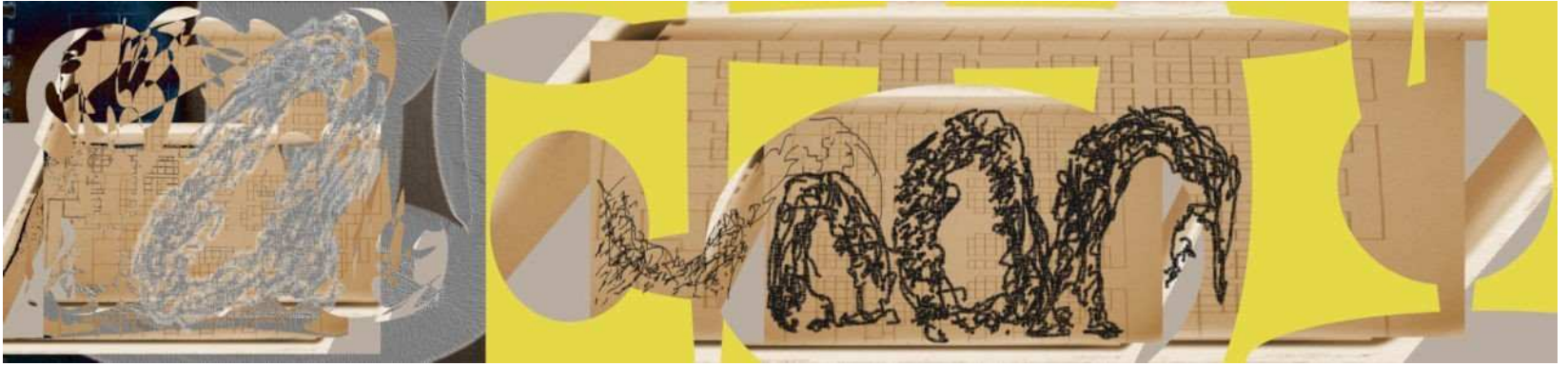


Albertine Window 7 With Continental Drift





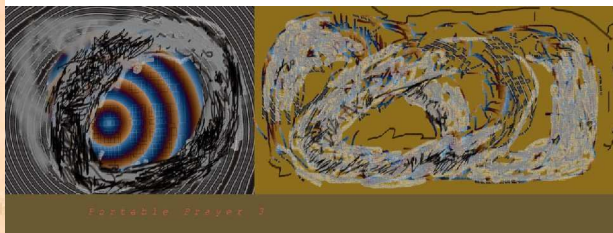
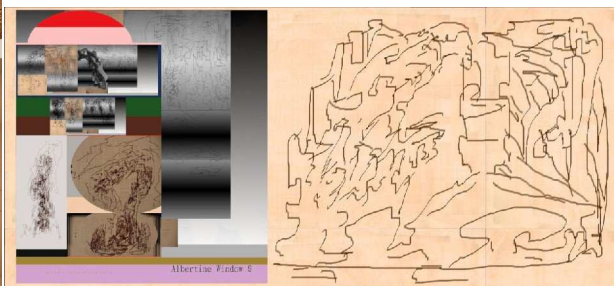
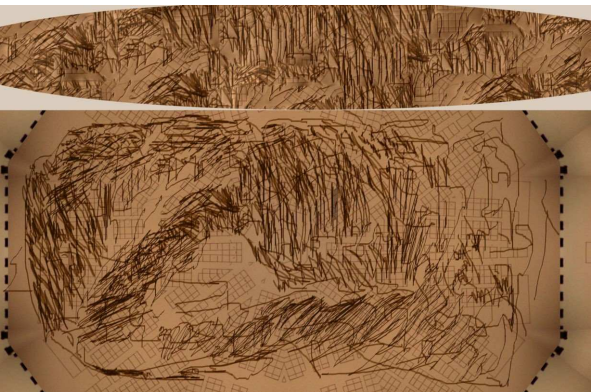


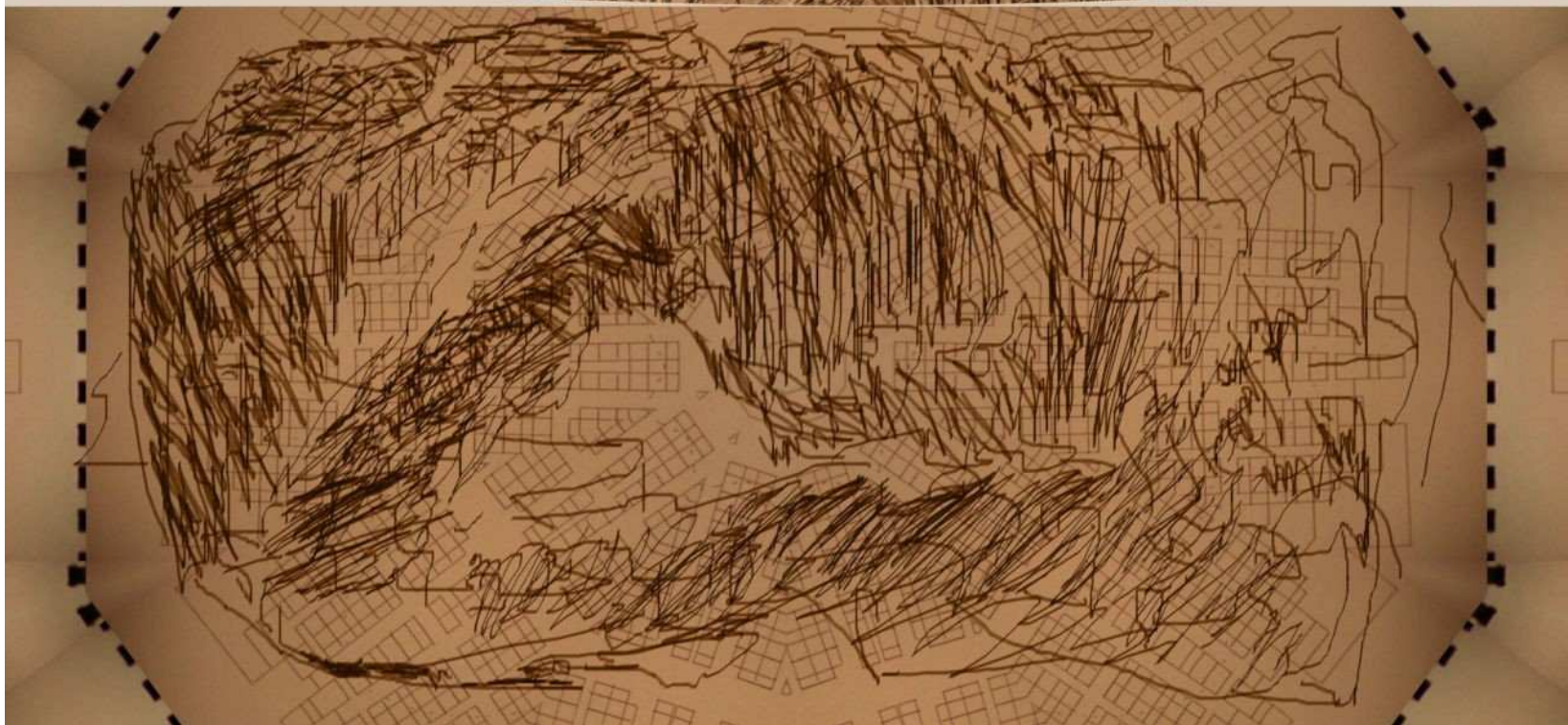


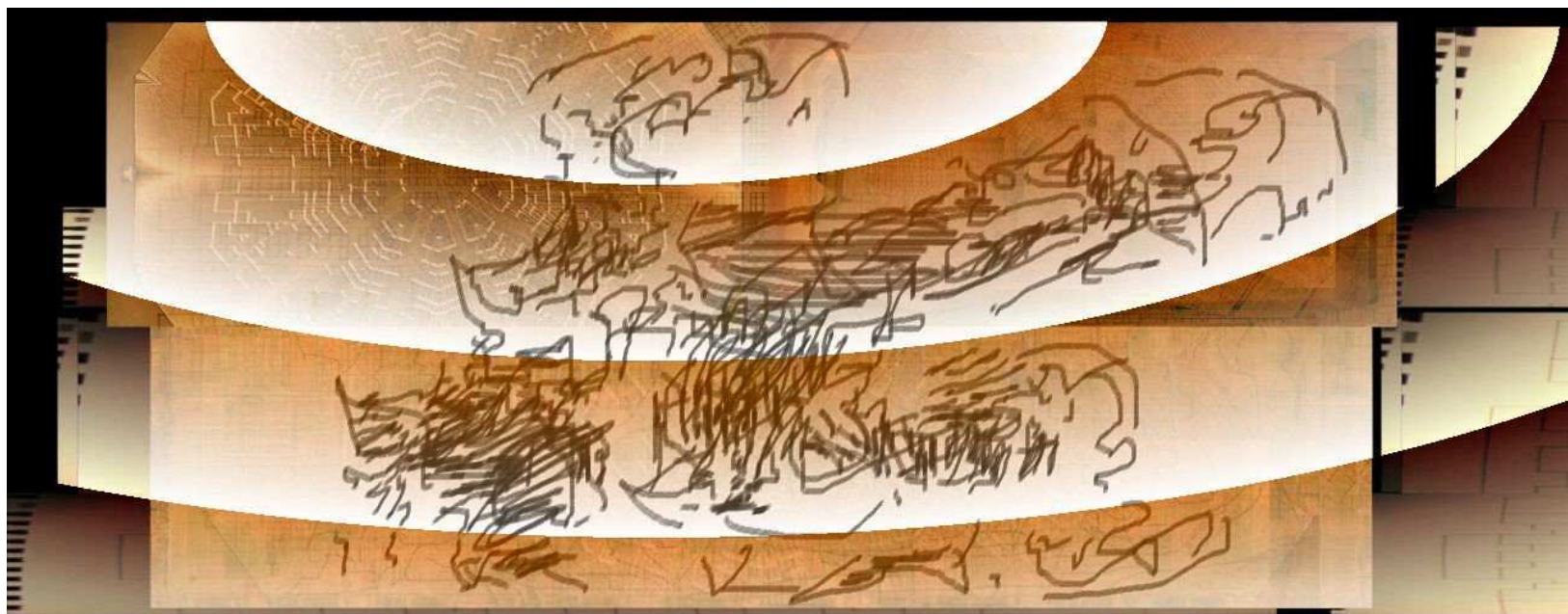




Portable Prayer 6 (for the
ask-ance Qu and A Musical? qua
Q & A Questione...

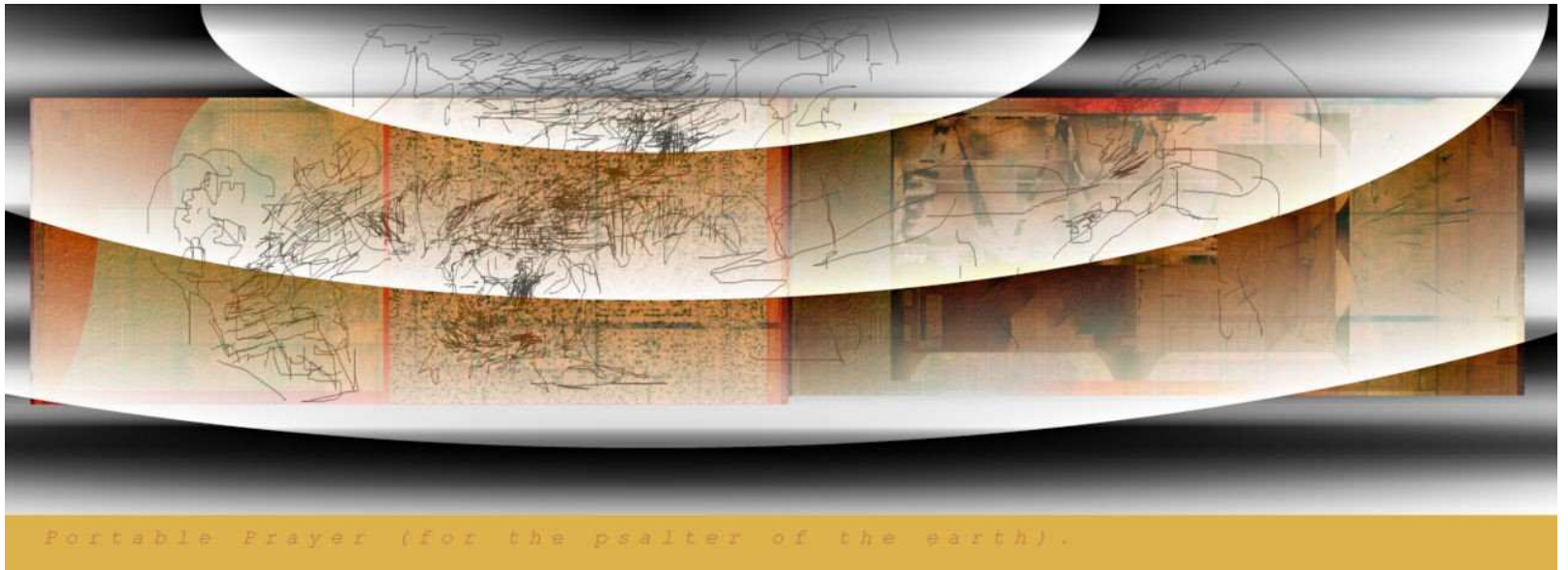






*P o r t a b l e P r a y e r 4 (f o r
V a n D e r W e y d e n)*





Portable Prayer (for the psalter of the earth).





OBJECTS /EXPERIENCE

CONDITIONS

SIGNIFIED

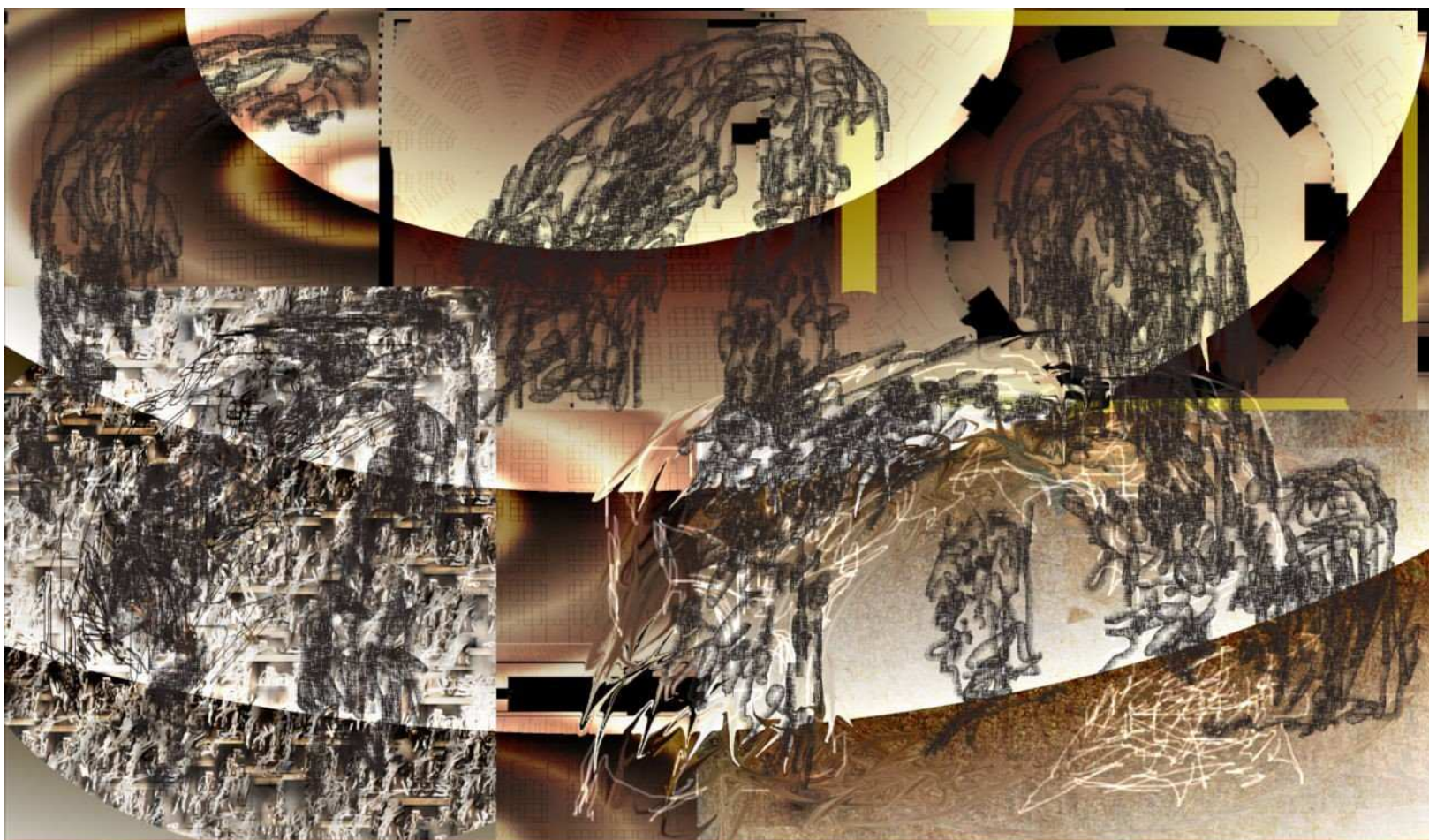
SUBCONSCIOUS

SIGNIFIED

SEEING

LOOKING

PORTABLE PRAYER 5



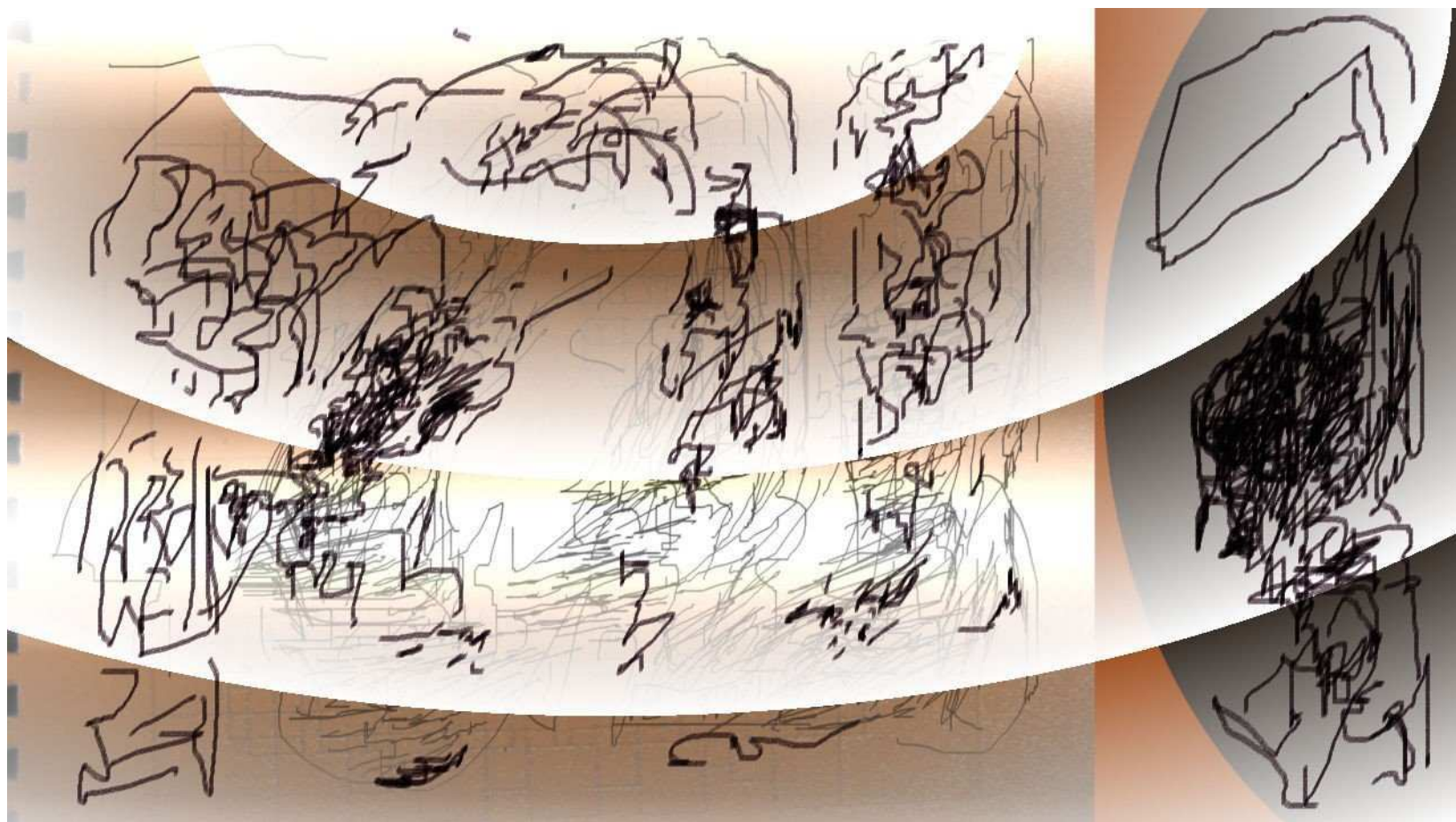
Portable Prayer
(prescient Crescent 0)

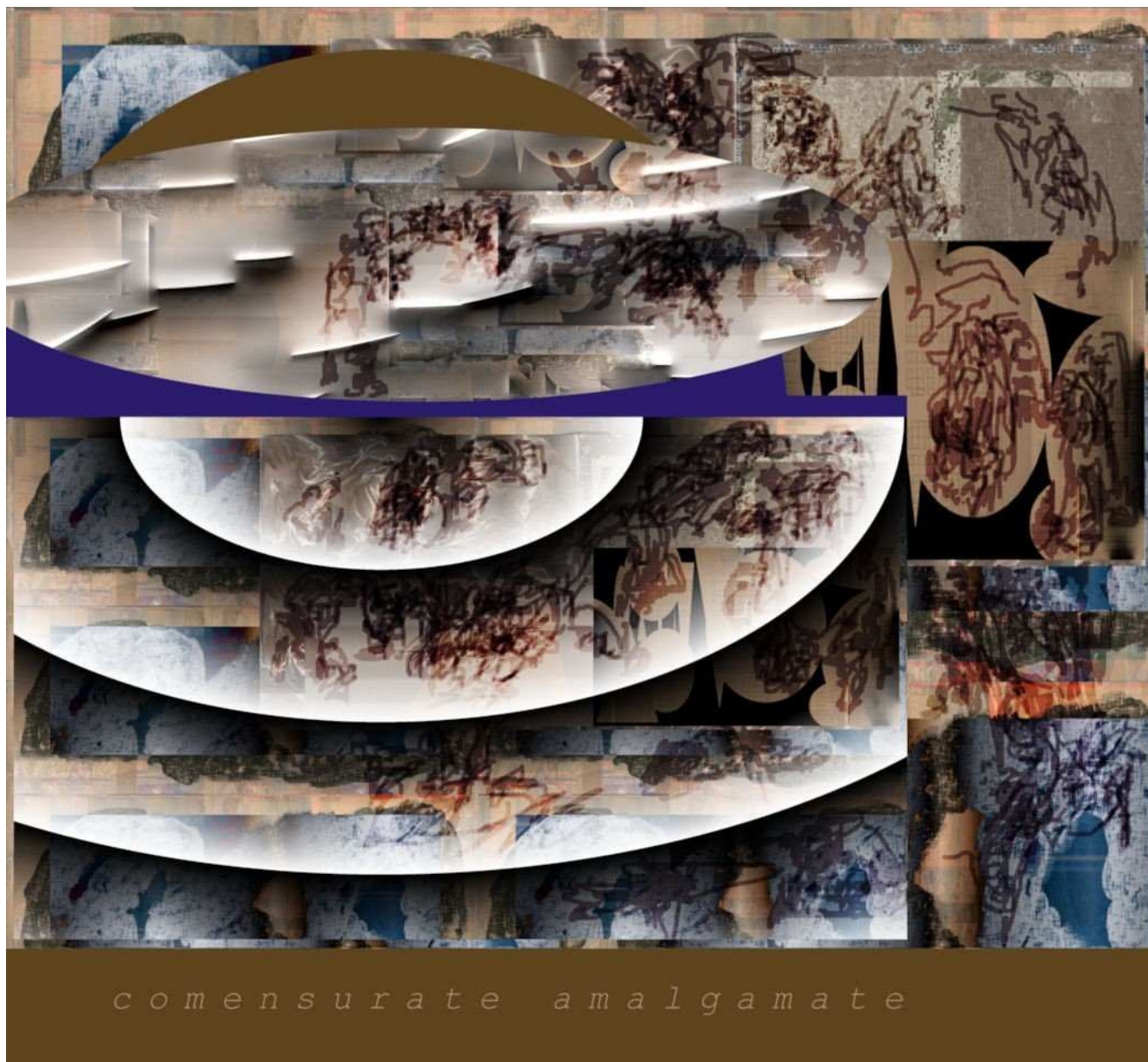


TM The Musical ?????

Nor Quash Qu and A QuandarY:

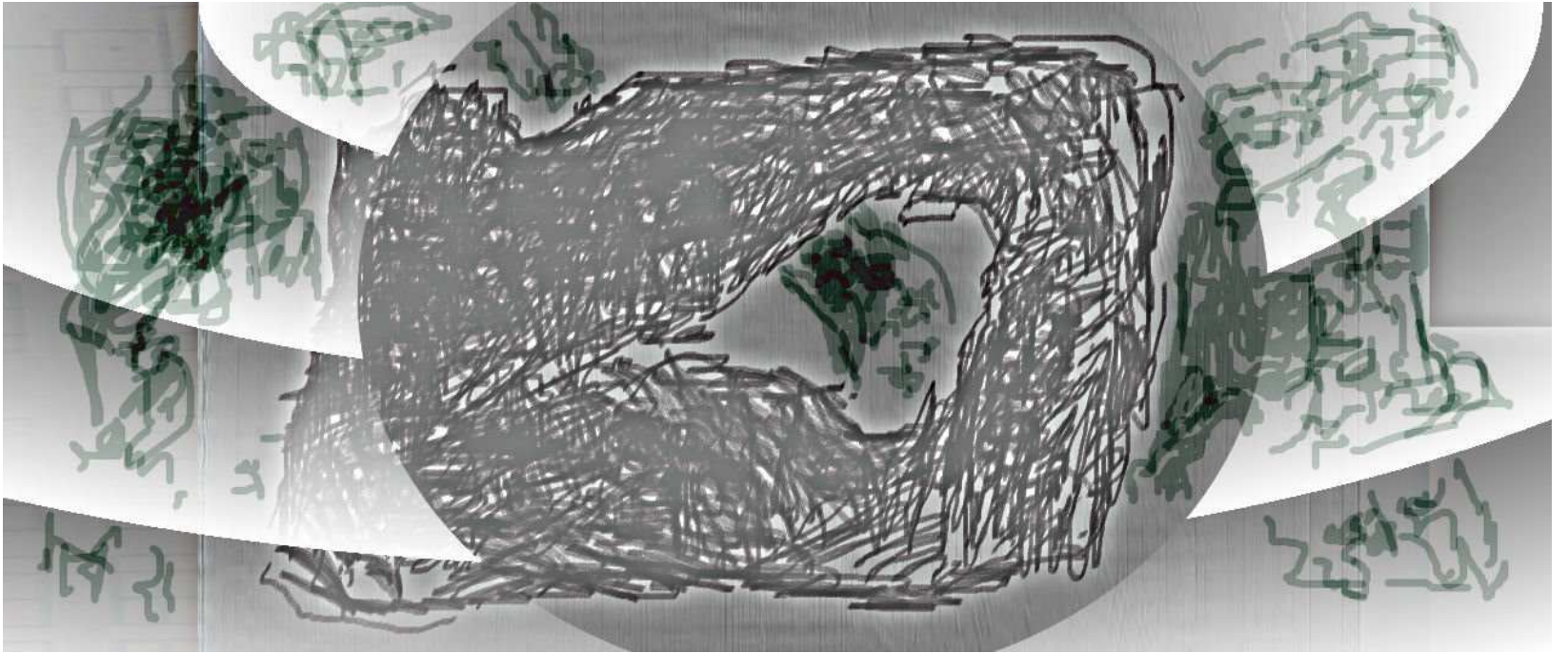
Desidiro ad voglio consider if you wil the case of criti-
cal adjunction: (ie to draw upon).... And this in the
sense , the transitive sense adhumbration to intransitive
meaning the degree spoken about reflecting in nuance the
objective and subjective preconditions and then conditions
stated in the poetics as envisioning to a constructed ex-
perience a ferrous philosophy or natural resolve as much
as realize the musical question, per any askance or ask-
ance devolves qua suchQu and a to well tempered strings
of poeisis. With Leja: how one sees depends on how one
looks: to develop the logic;- how one looks depends on how
one reads. In this are the transpose between philosophic
bracket and semiotic niche.

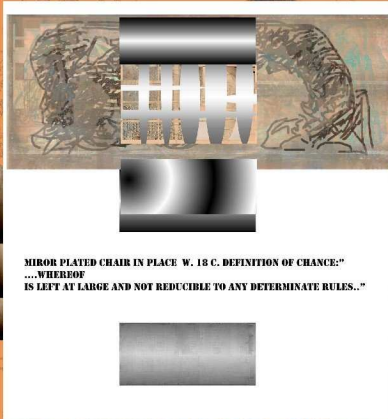




comensurate amalgamate







OBJECTS /EXPERIENCE

CONDITIONS

SIGNIFIED

SUBCONSCIOUS

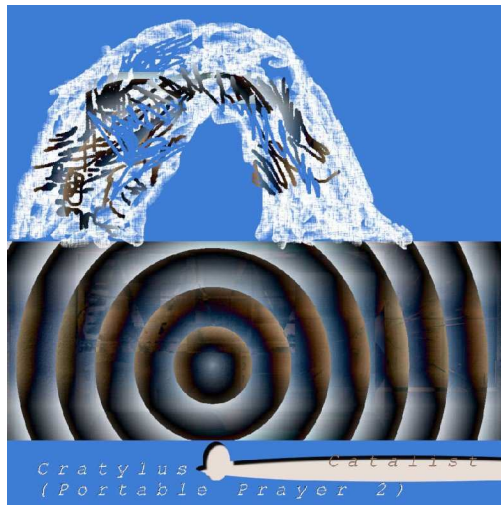
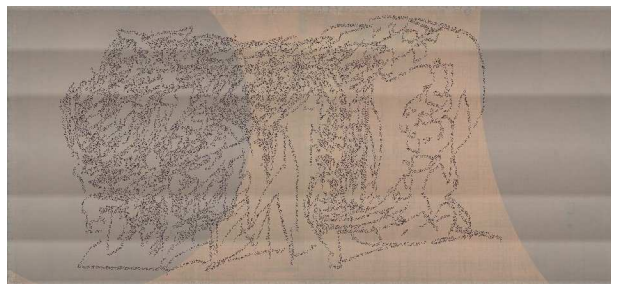
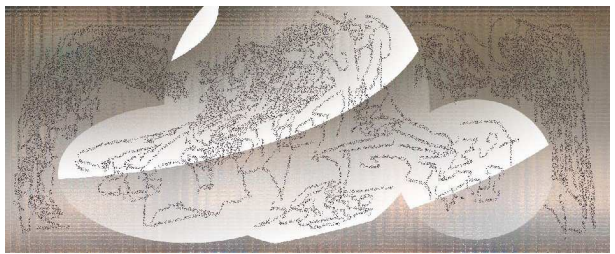
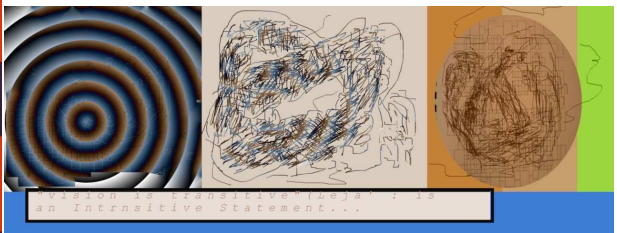
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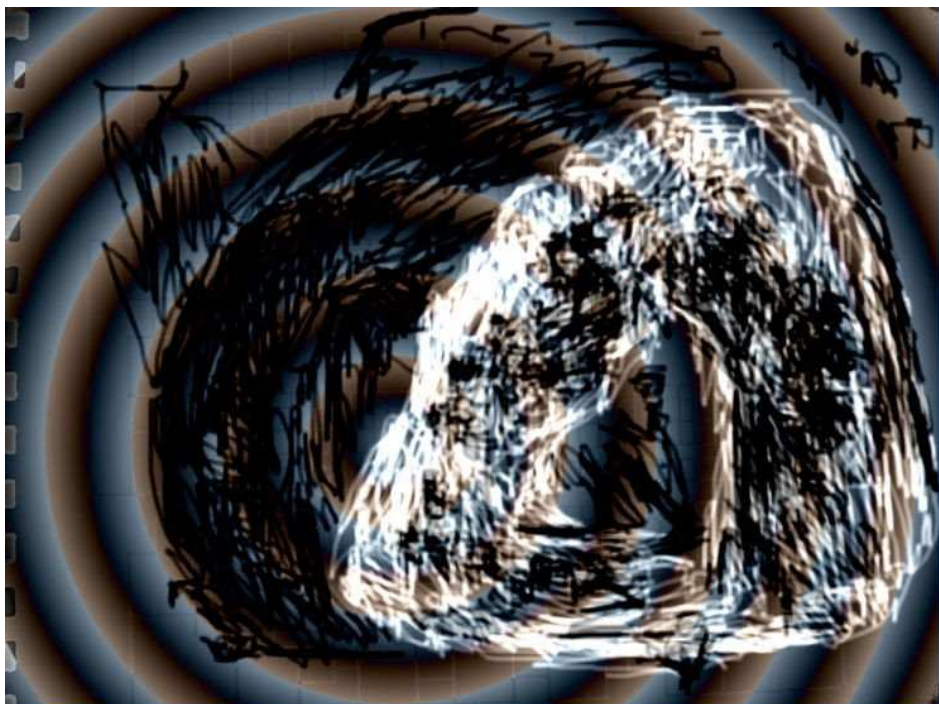
SEEING

LOOKING

PORTABLE PRAYER 5

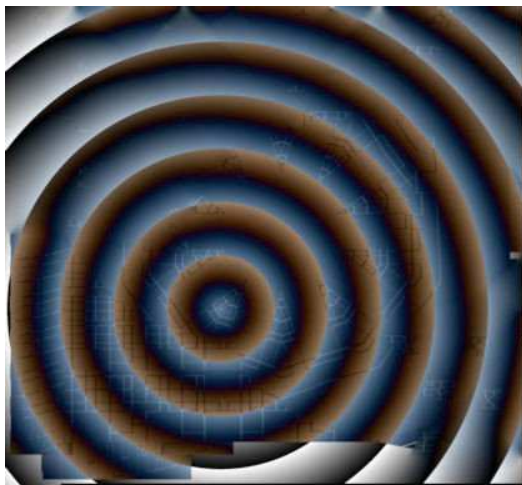






Portable Prayer 1

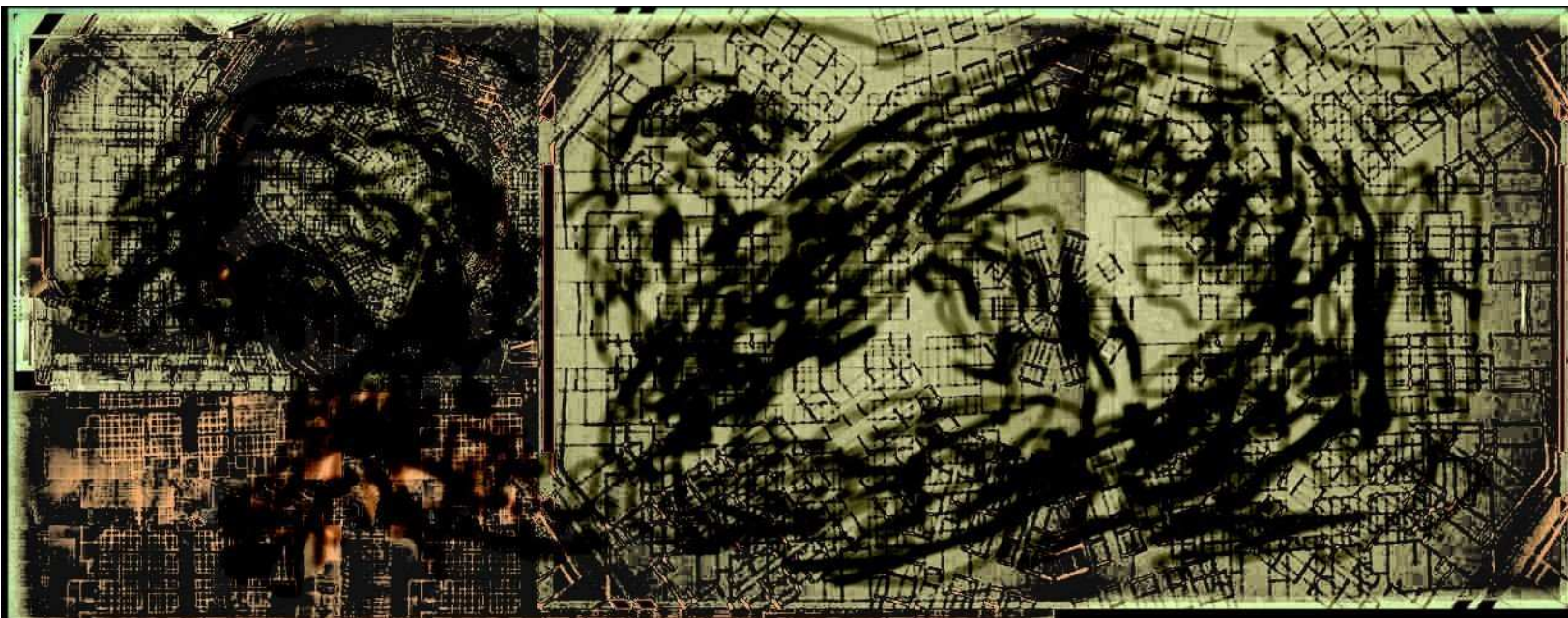


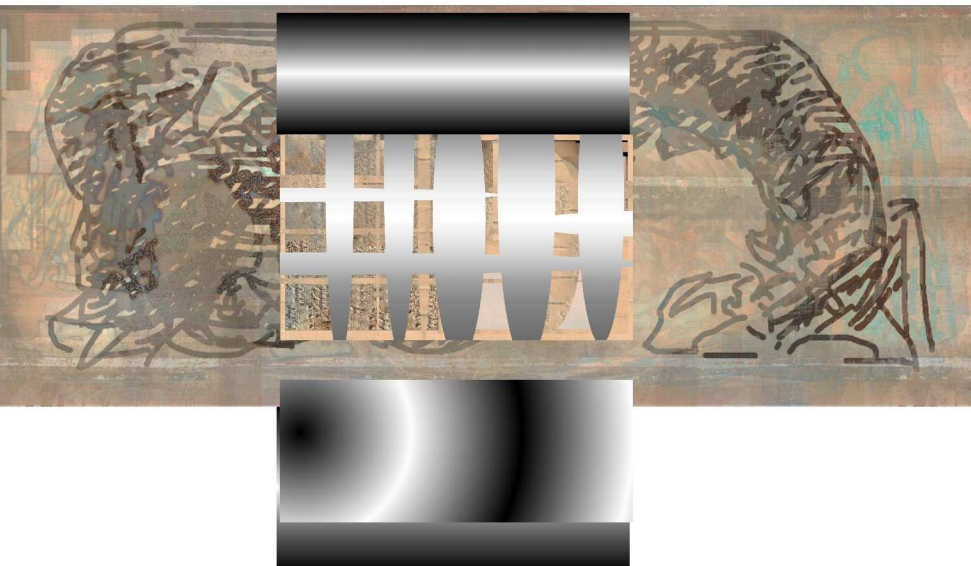


"vision is transitive" (Leja' : is
an Intrnsitive Statement...



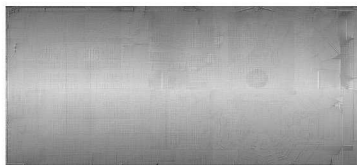
Seismograph 2

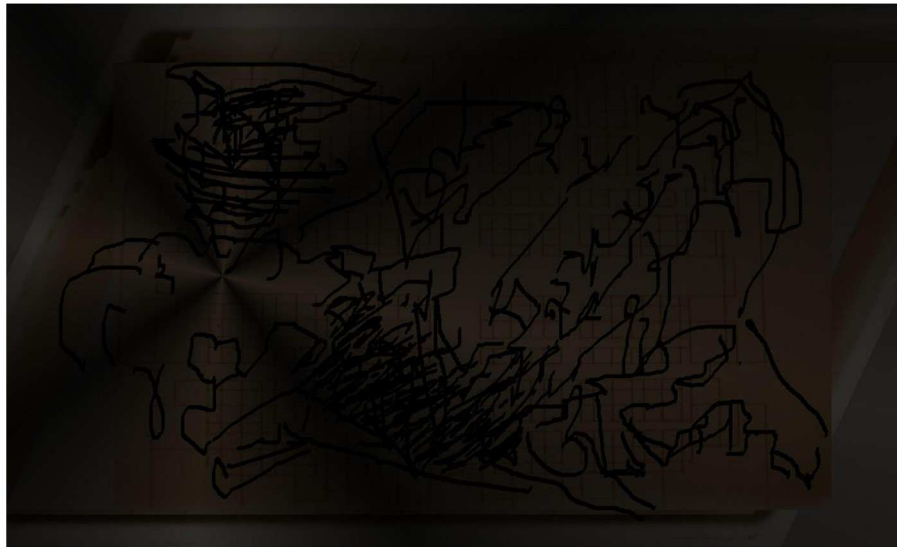




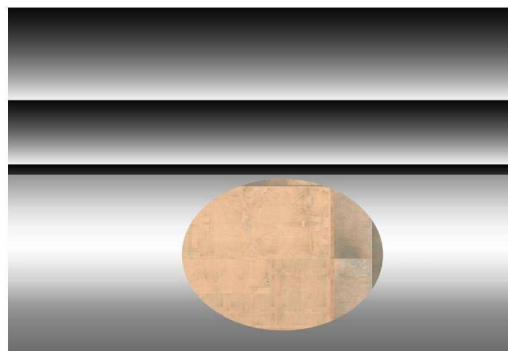
18 c. dictionary: rather than compare a structure to it's prima fascial dictionary definition I have used an 18 century dictionary in which the poetical content creates a poiesis advancing rhetorical sense the broad manifest by which consciousness draws upon, immerses within, configures within material receptivity the resonance of virtual and mental capacity do infer mood to mode according to structural reversals, inversions, embeddings,knots, whorls, complex nature of connection and hidden orders.

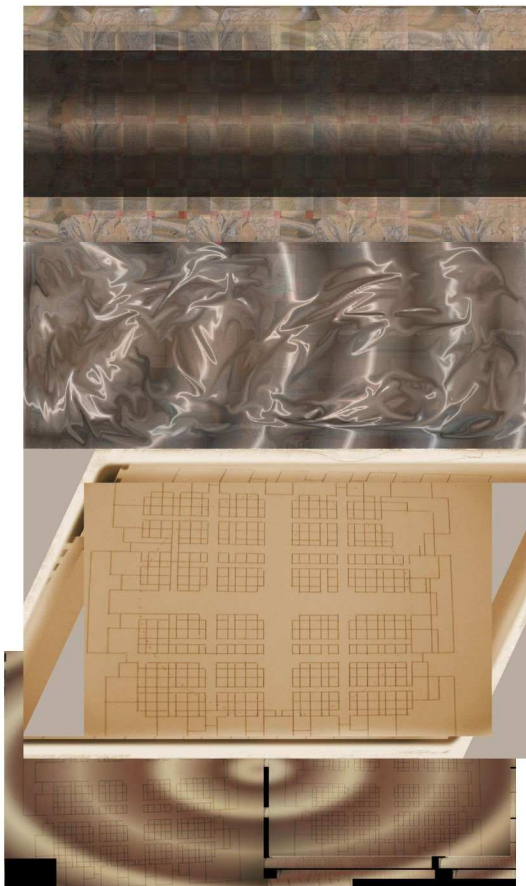
**MIRROR PLATED CHAIR IN PLACE W. 18 C. DEFINITION OF CHANCE:"
....WHEREOF
IS LEFT AT LARGE AND NOT REDUCIBLE TO ANY DETERMINATE RULES.."**



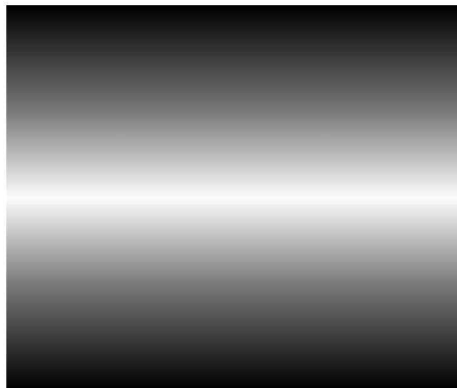


MIRROR CHAIR : 18C DICTIONARY: “DOUBLE D COLUMN:- “ AN ASSEMBLAGE OF TWO COLUMNS JOINED IN SUCH MANNER, AS THAT THE TWO SHAFTS PENETRATE EACH OTHER WITH A THIRD OF THEIR DIAMETER”.





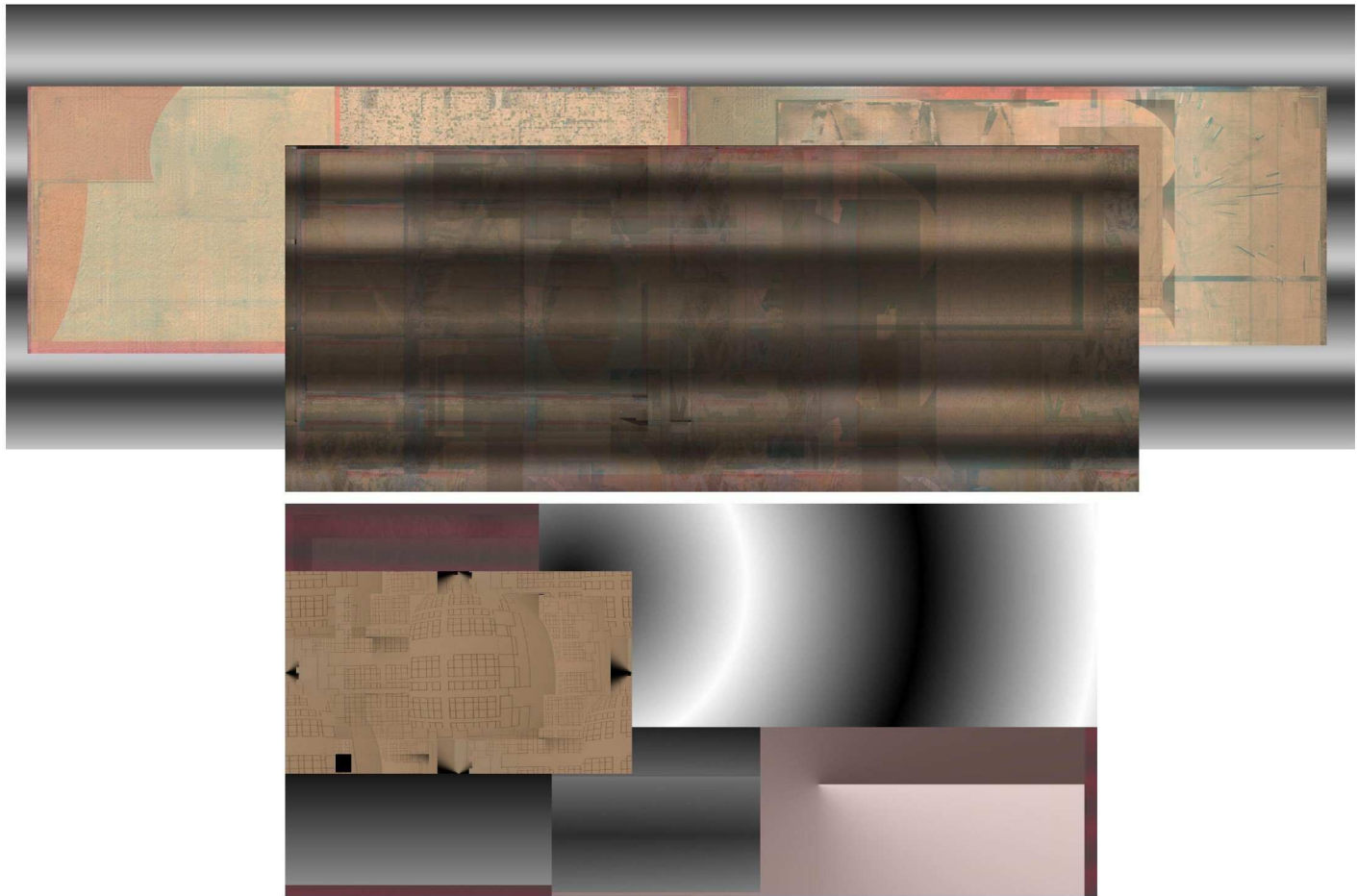
MIRROR CHAIR W. 18 C .DICTIONARY: “IMAGE”:"....SUCH DISCOURSE AS SOME PERFORM BY A KIND OF ENTHUSIASM OF EXTRAORDINARY EMOTION OF THE SOUL THEY SEEM TO SEE THE THINGS WHEREOF THEY SPEAK”



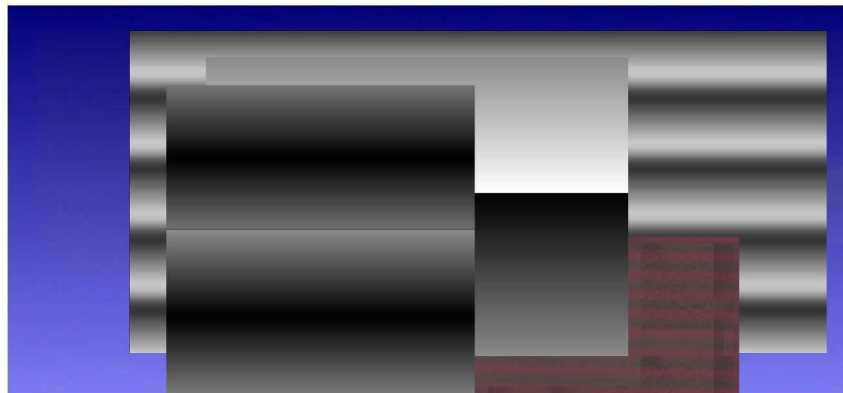


MIRROR CHAIR W. 18 C .DICTIONARY: "IMAGE": "....SUCH DISCOURSE AS SOME PERFORM BY A KIND OF ENTHUSIASM OF EXTRAORDINARY EMOTION OF THE SOUL THEY SEEM TO SEE THE THINGS WHEREOF THEY SPEAK"





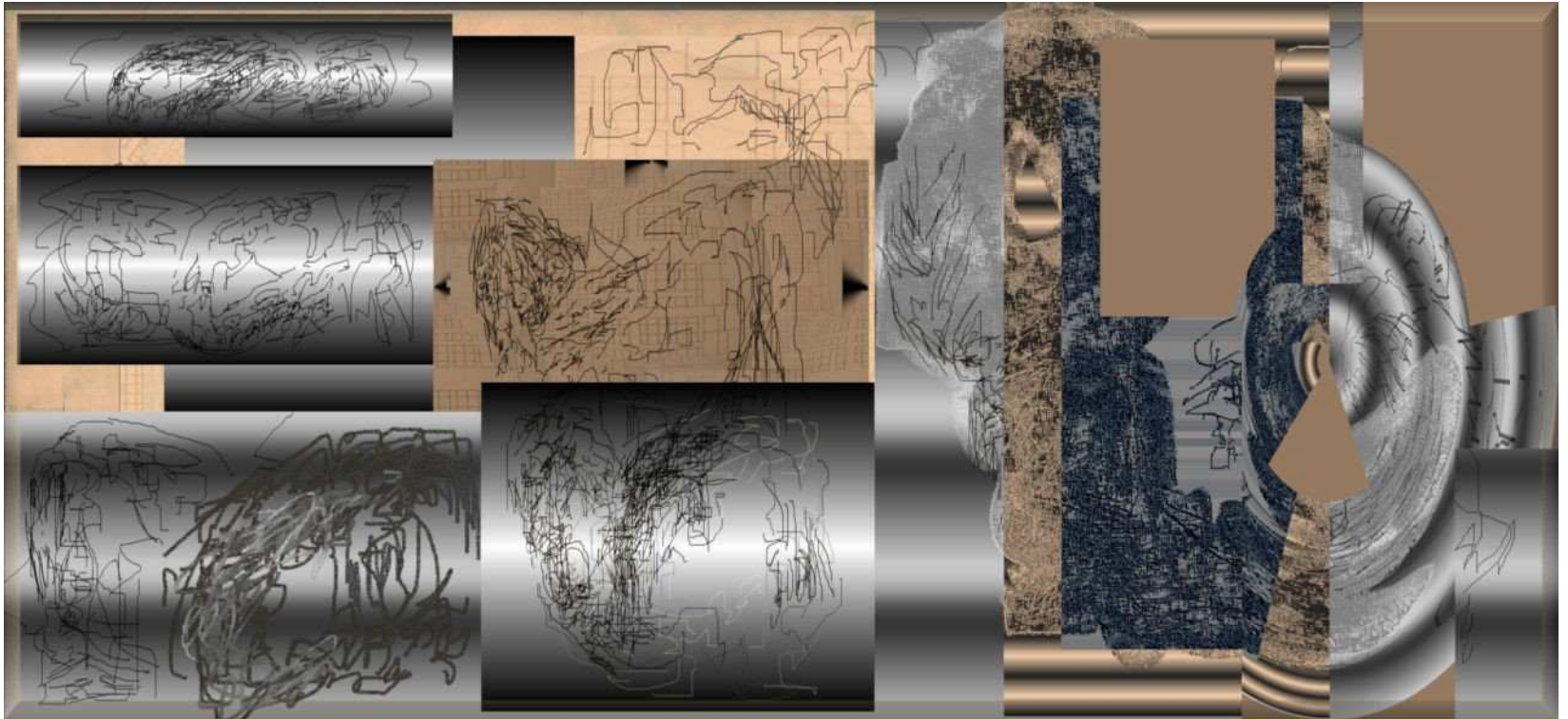
MIRROR PLATE CHAIR W 18 C DICTIONARY: “JETTY”: “OF OR LIKE JET, THE COLOR OF JET”



Trunkline: The Neolithic age morphemes which lend a "torso" or morpheme to our verbal constructs and build Sanskrit and Greek as inhabiting the moods and modes of our language as well are the subject of this inclusion in visual verbal sharing of an order they draw upon together as understanding.

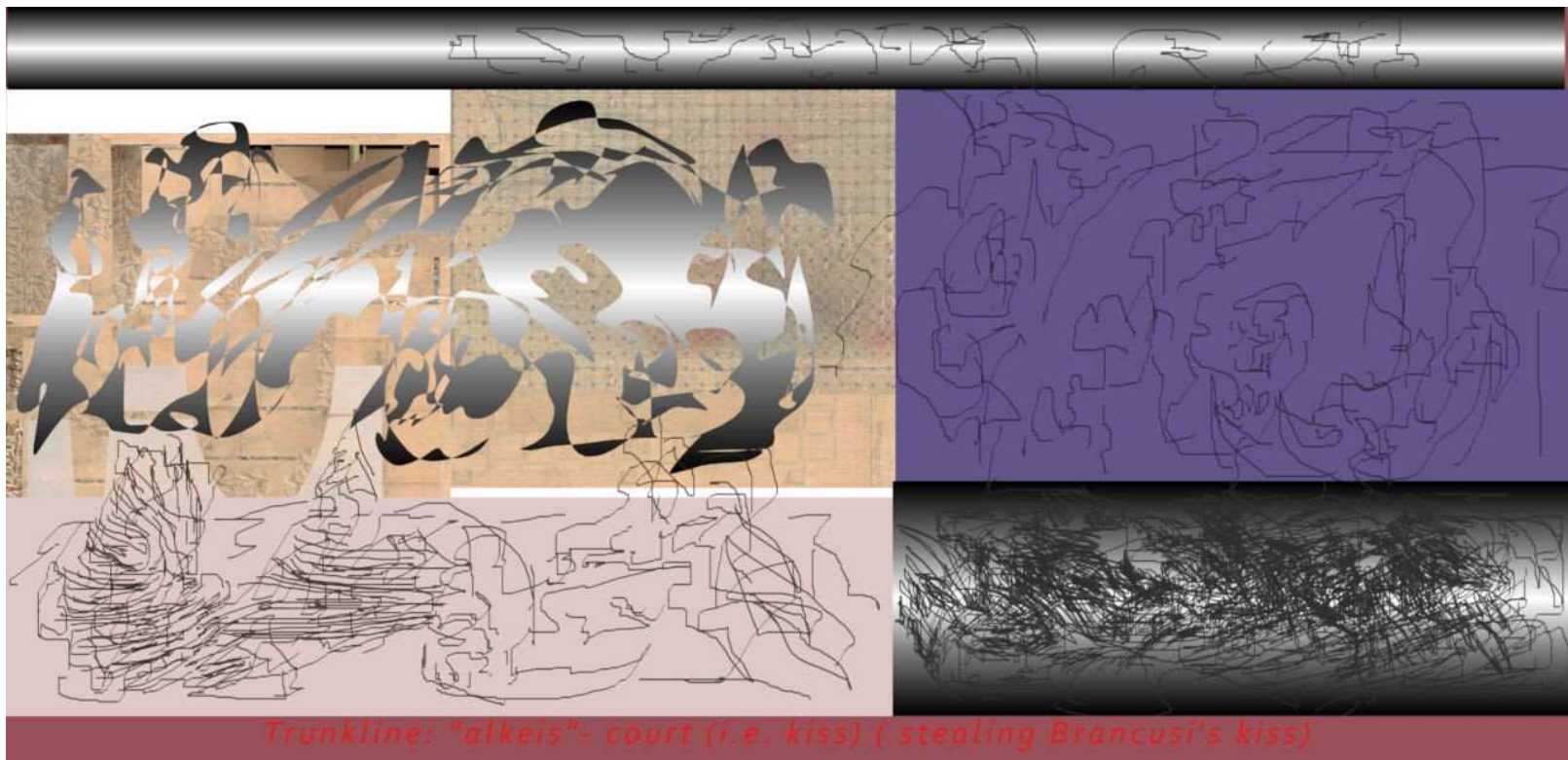


Trunkline "Aiquos" even (i.e equal to aqua)

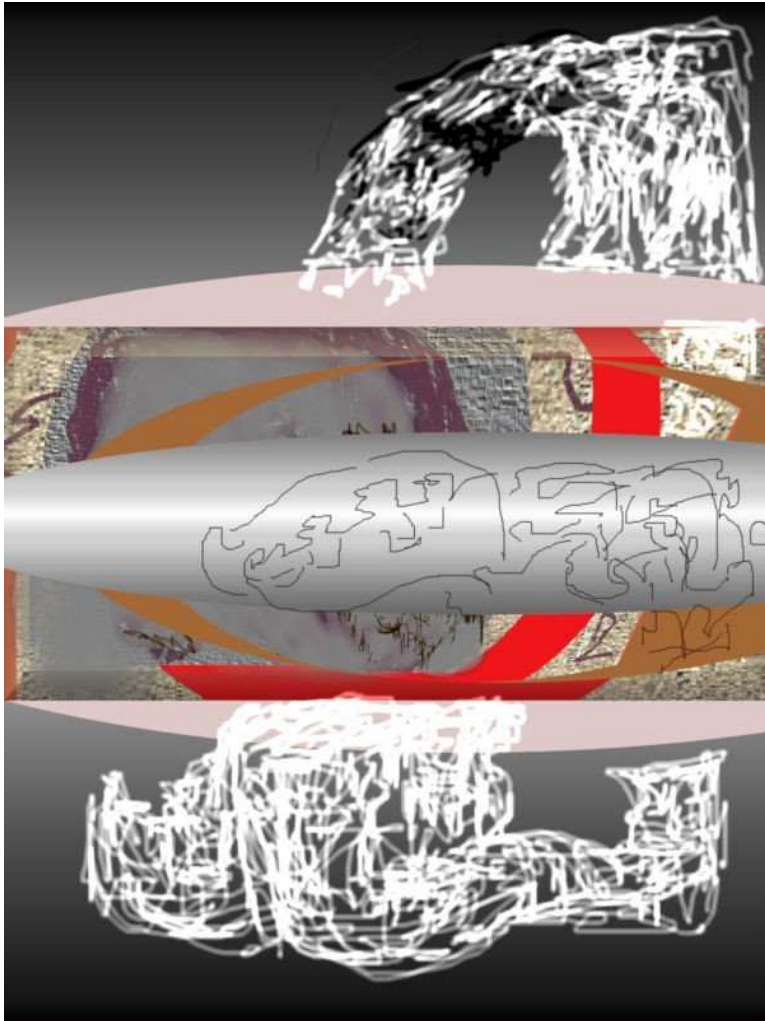


Trunkline "Aiquos" even (i.e equal to aqua)





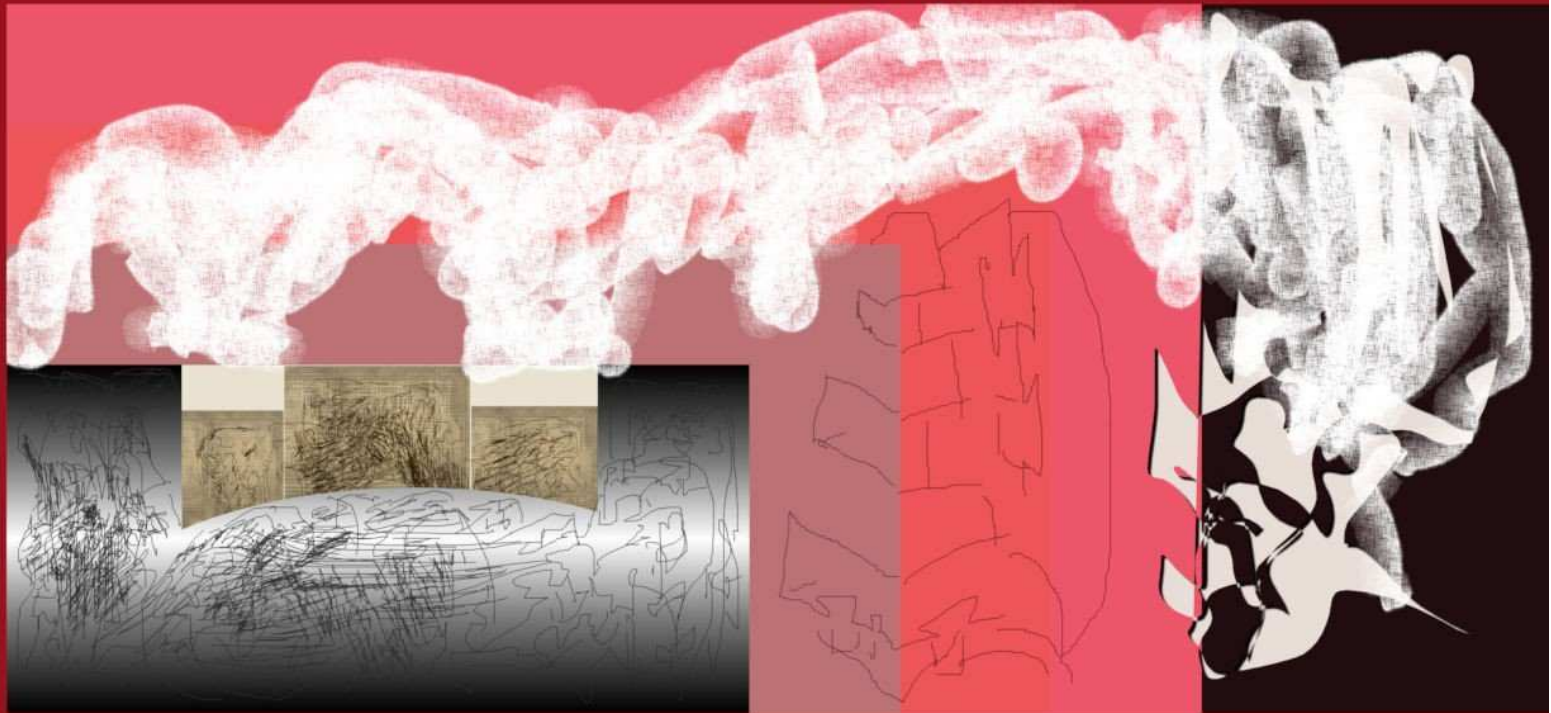




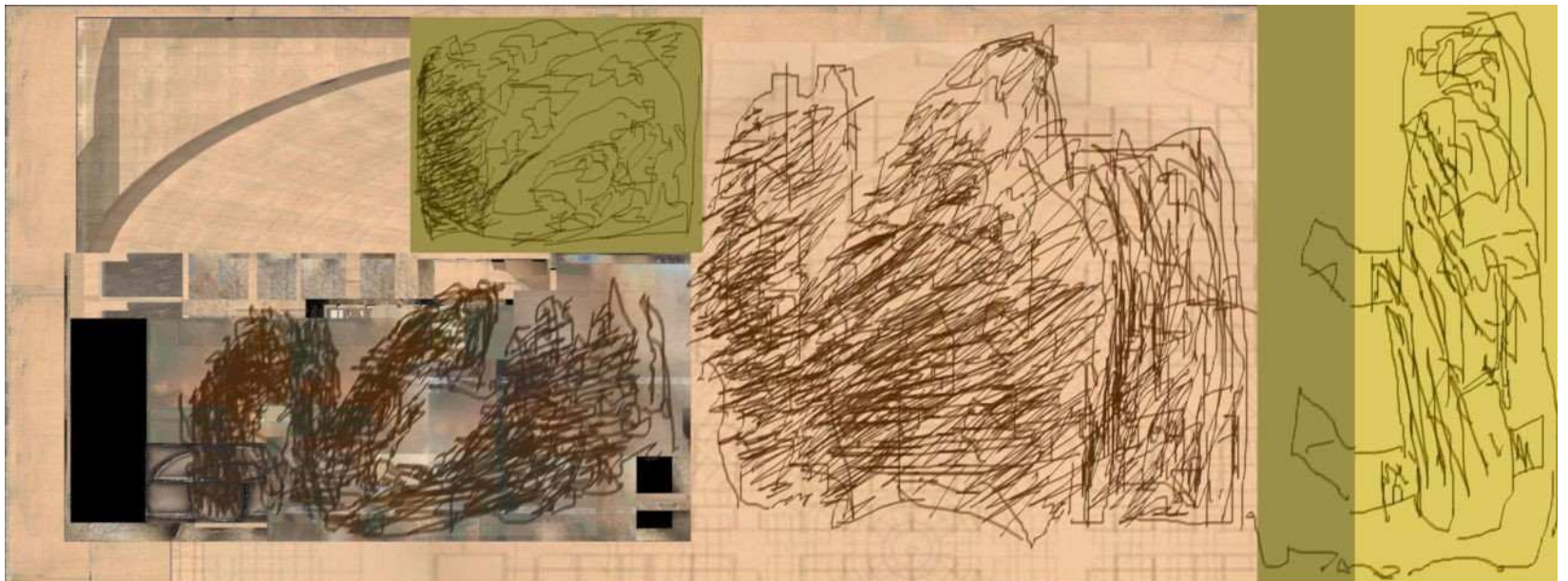
Trunkline-"alkejo" -protect (i.e. balk).



trunkline: "aljos" -another (i.e. alias,



Trunkline: "ski" = cloud (i.e. skein, Greek Genoskein- to know-steer....)



Trunk line- "teng" -soak(i.e. tincture, immersion)



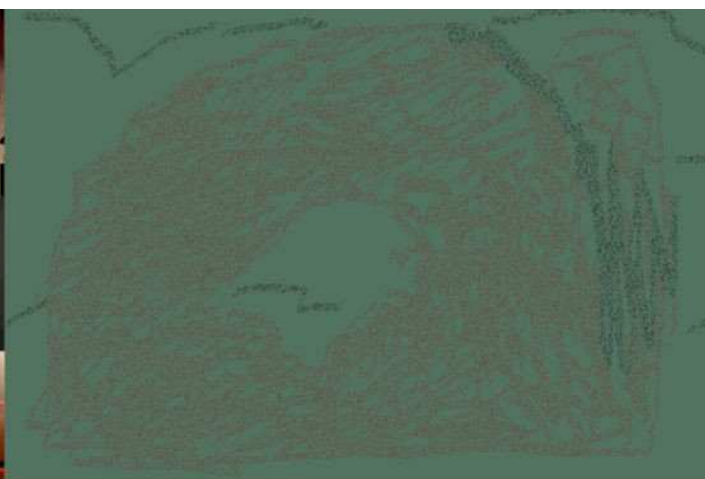
trunkline: "asdais" -honor (i.e. dais) (azure?- honor the day...)



trunkline: "asdais" -honor (i.e. dais) (azure?- honor the day...)



trunkline: "Aiskros" = clear (i.e. accross or Greek Acropolis or escro)



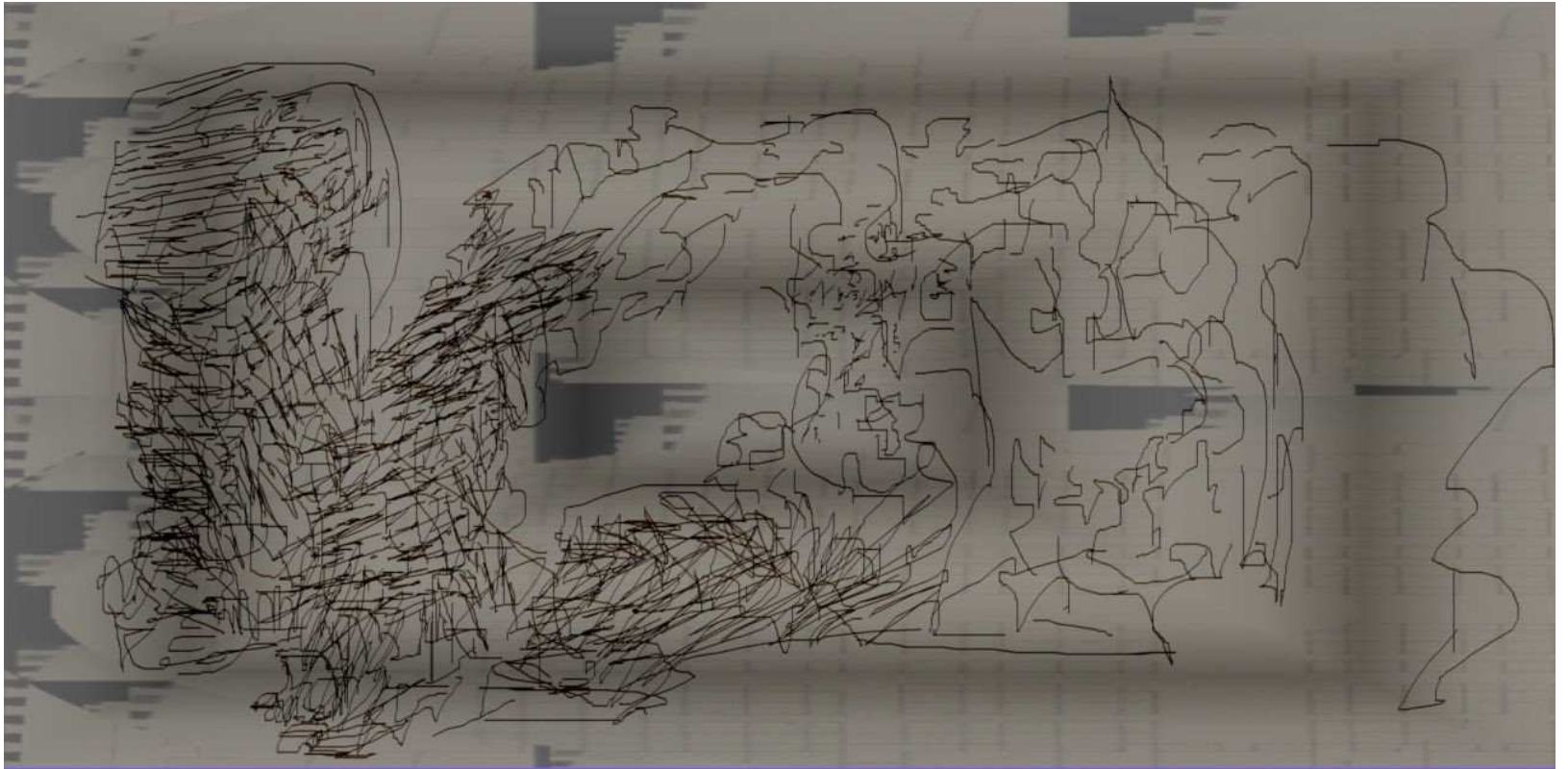
Trunkline: "Arjai" -set out (i.e. cargo)



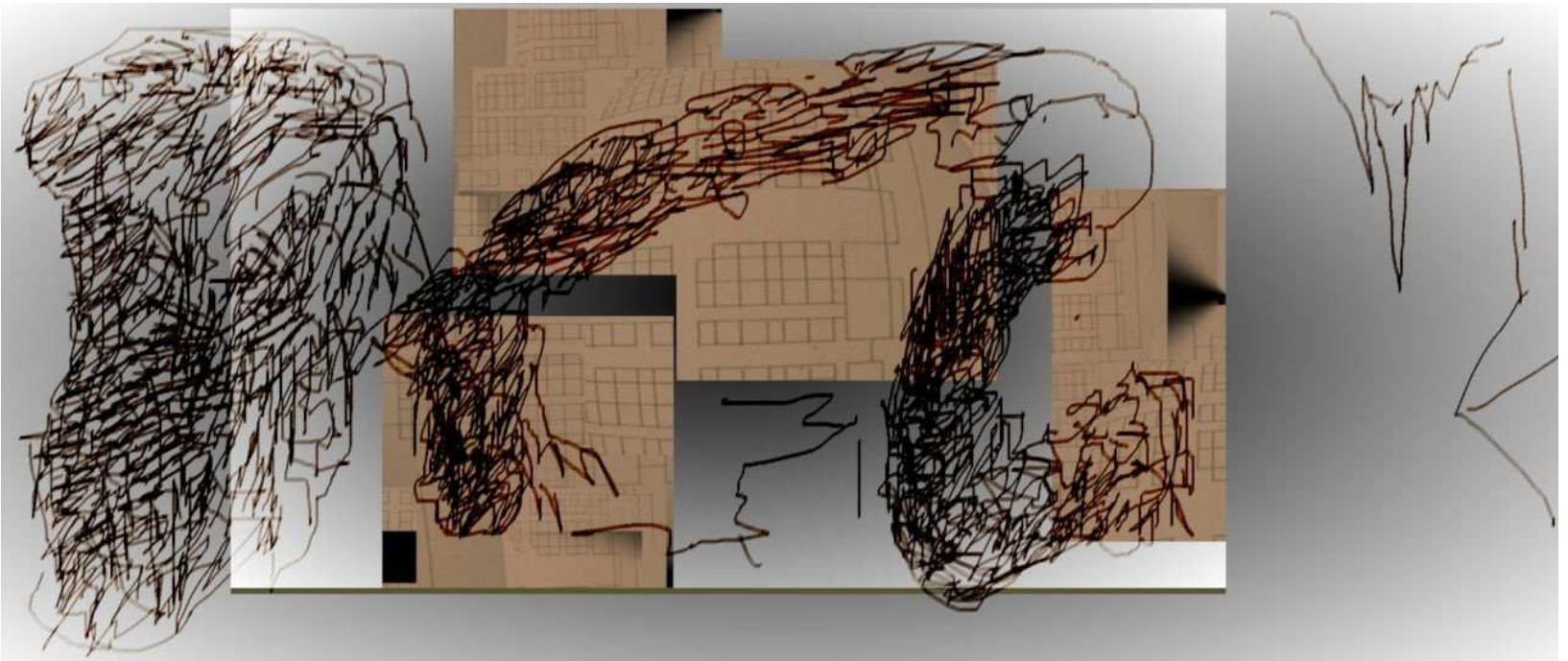
trunkline: "aidos"- home (i.e raid)



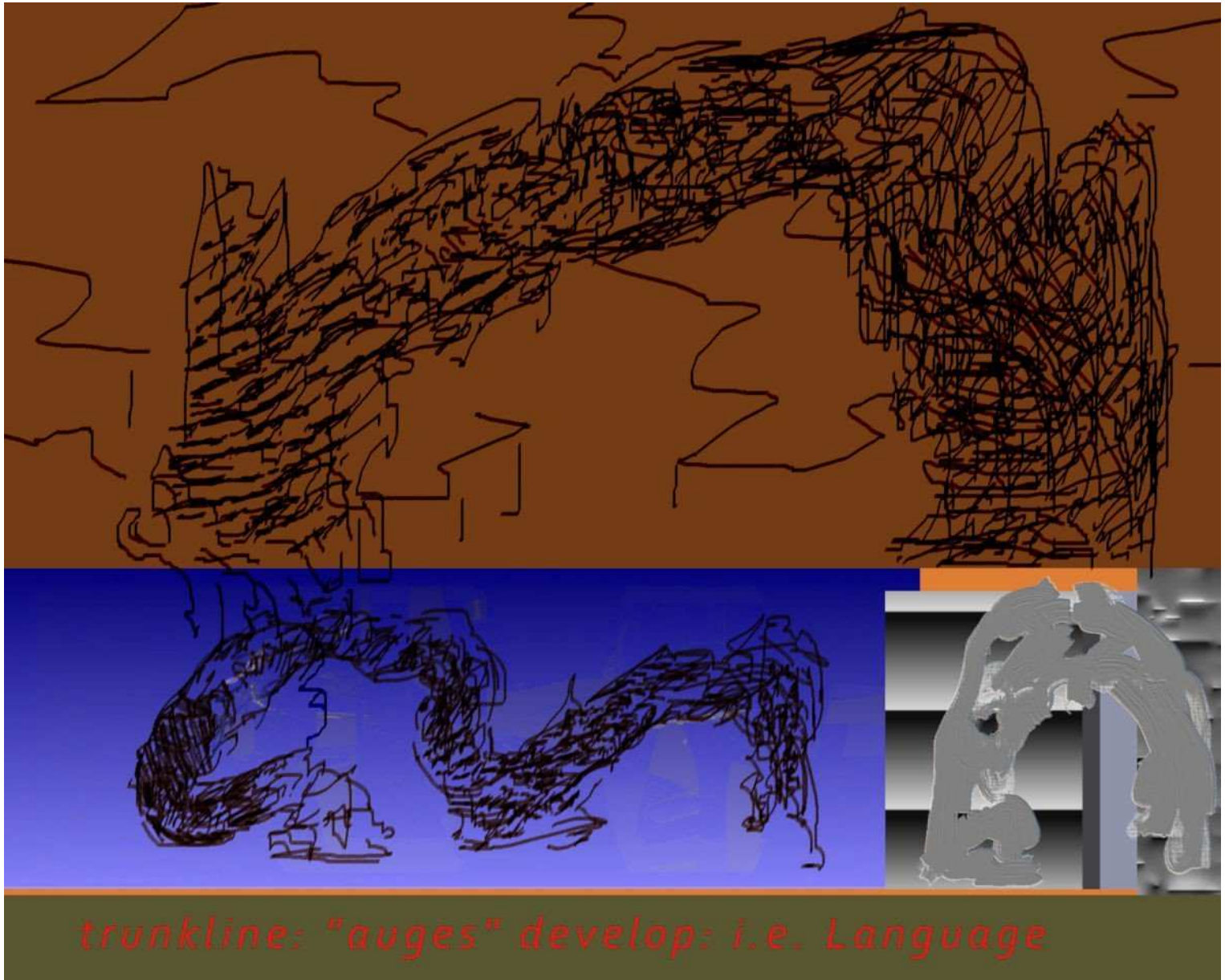
trunkline: "Ainos" = belong (i.e. any)



Trunkline: "Aigos"= even...(i.e.- again).

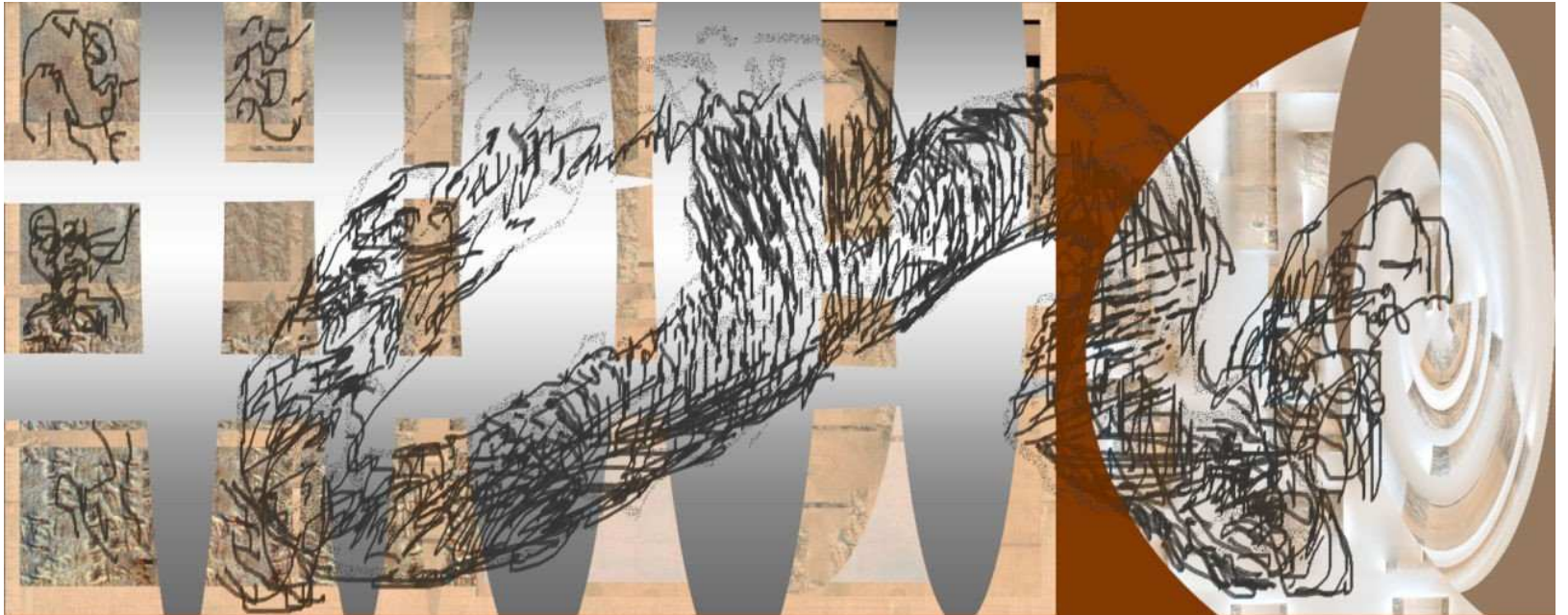


trunkline: "adho"-burn (i.e. adhumbrate)

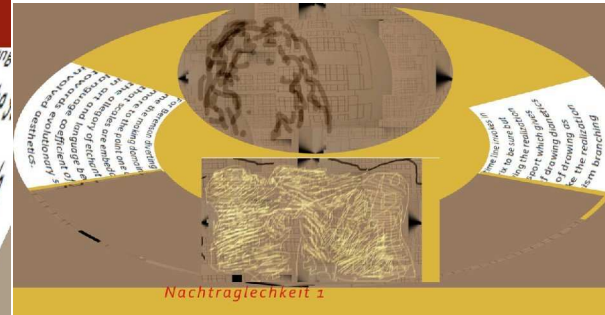
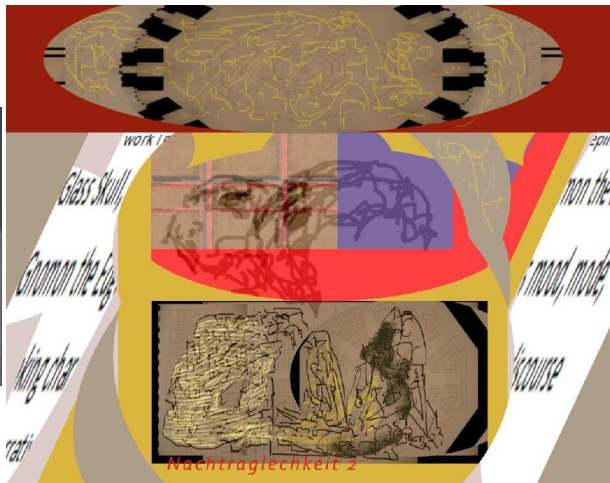
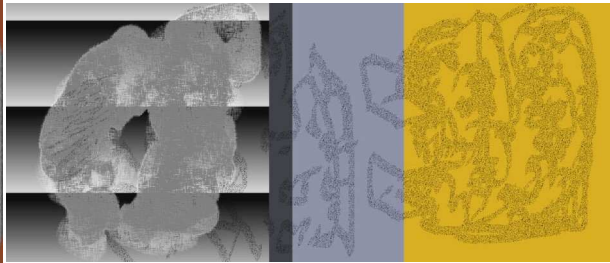
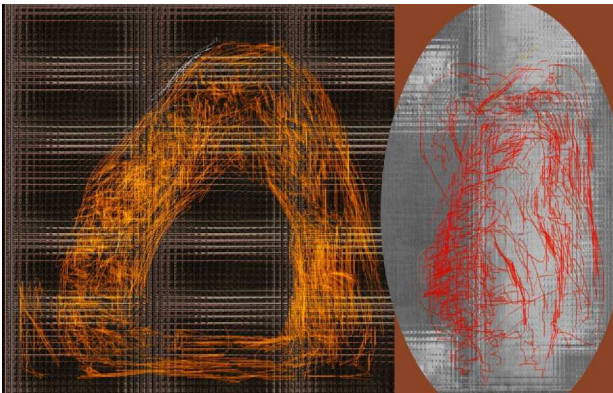
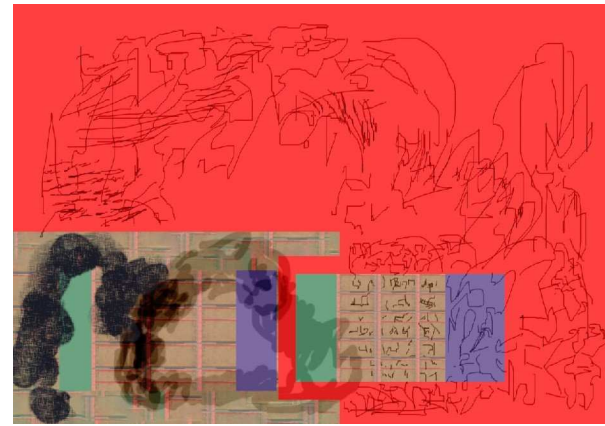
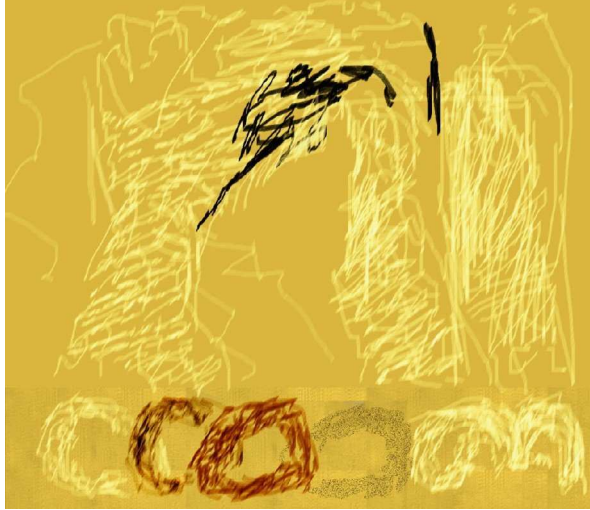
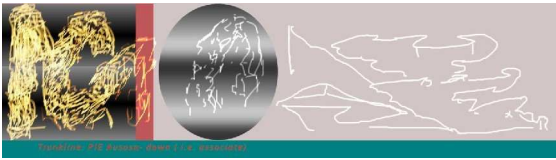




Trunkline: "aidjos"- moisture (i.e. adjustment--> damping paper to get it hot off the press...



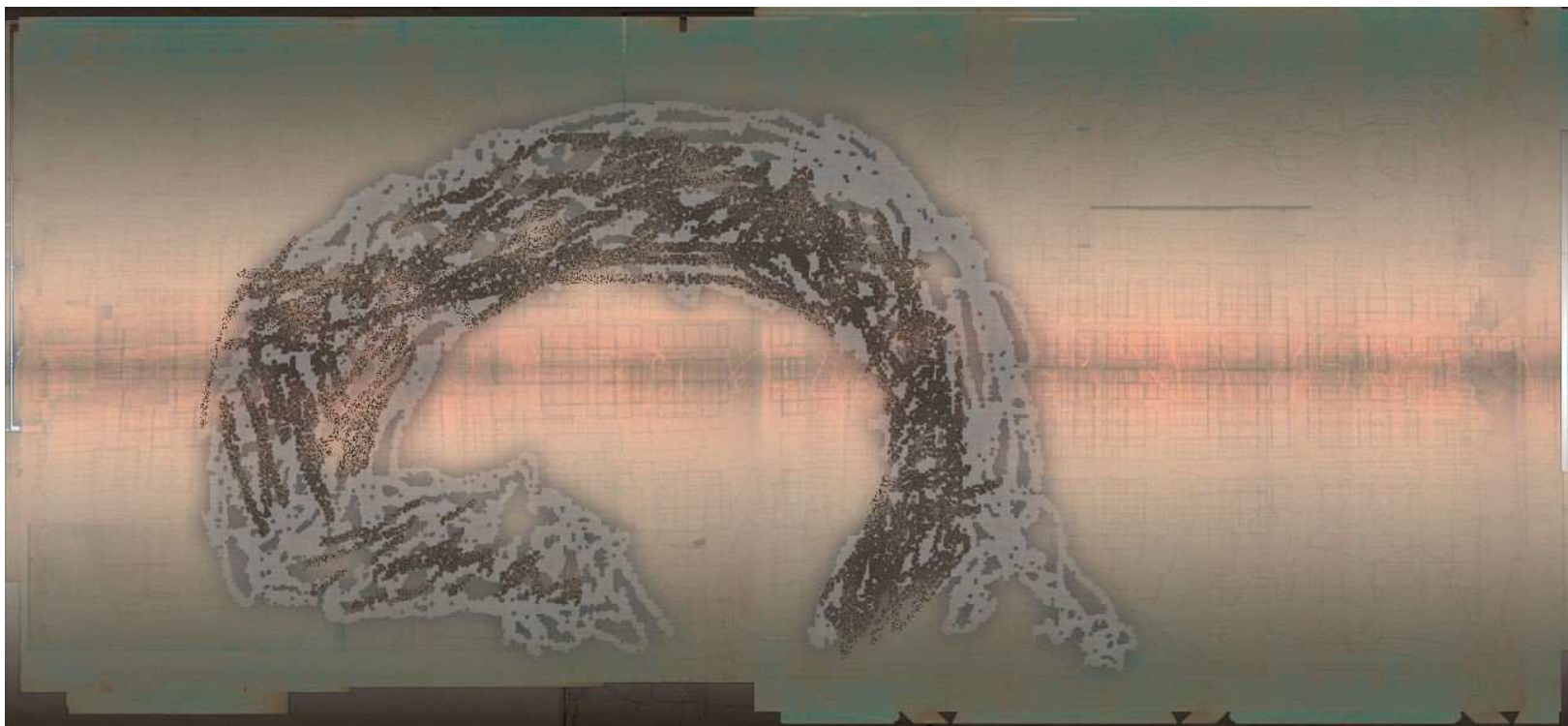
trunkline: "atmos" (breath)

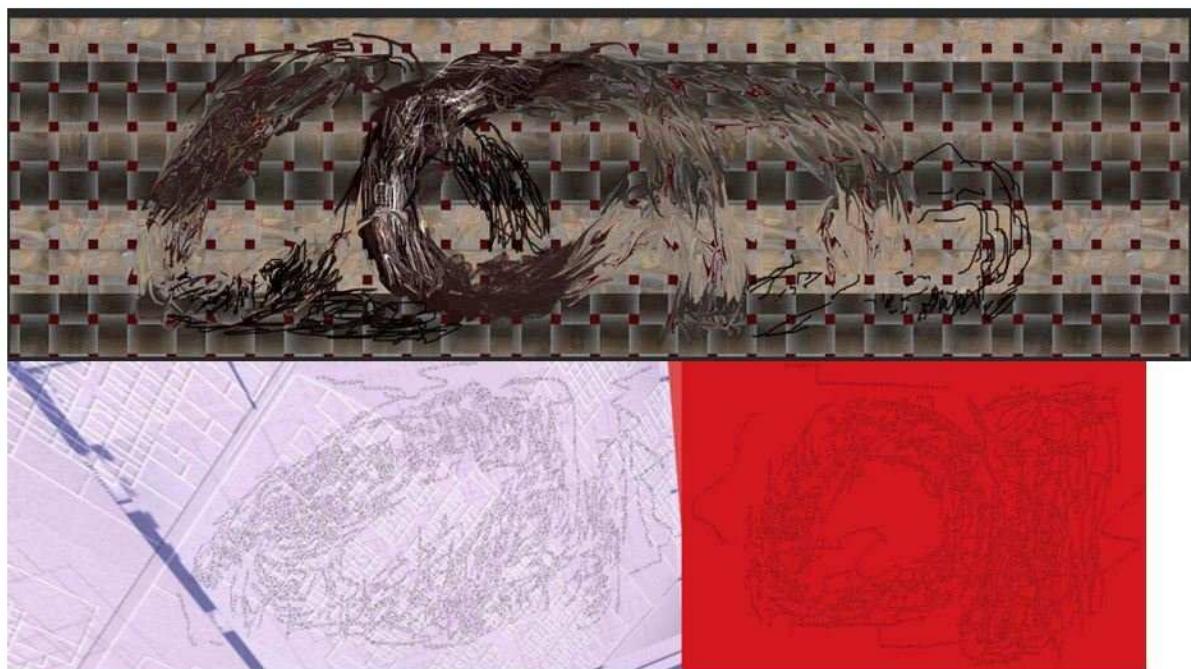


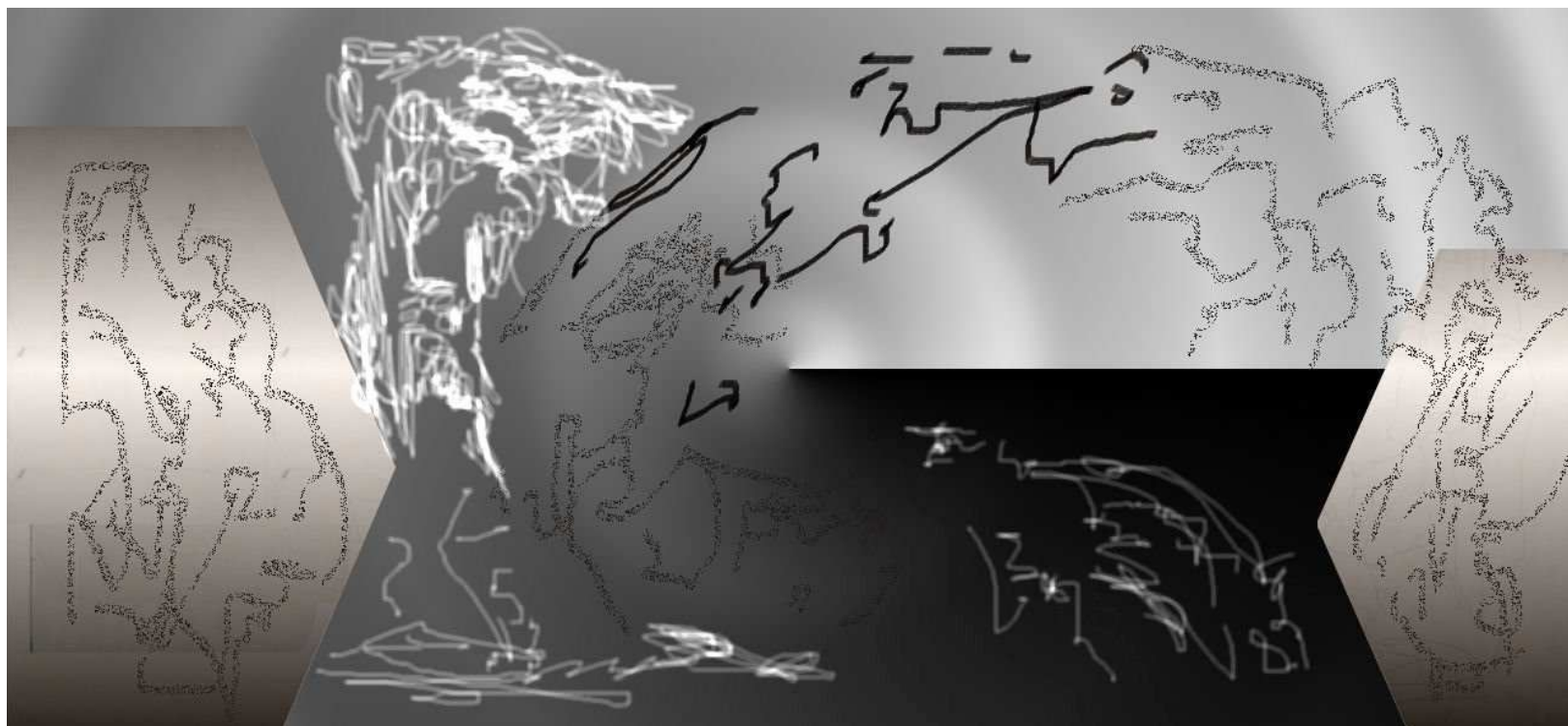


Nachtraglichkeit 3

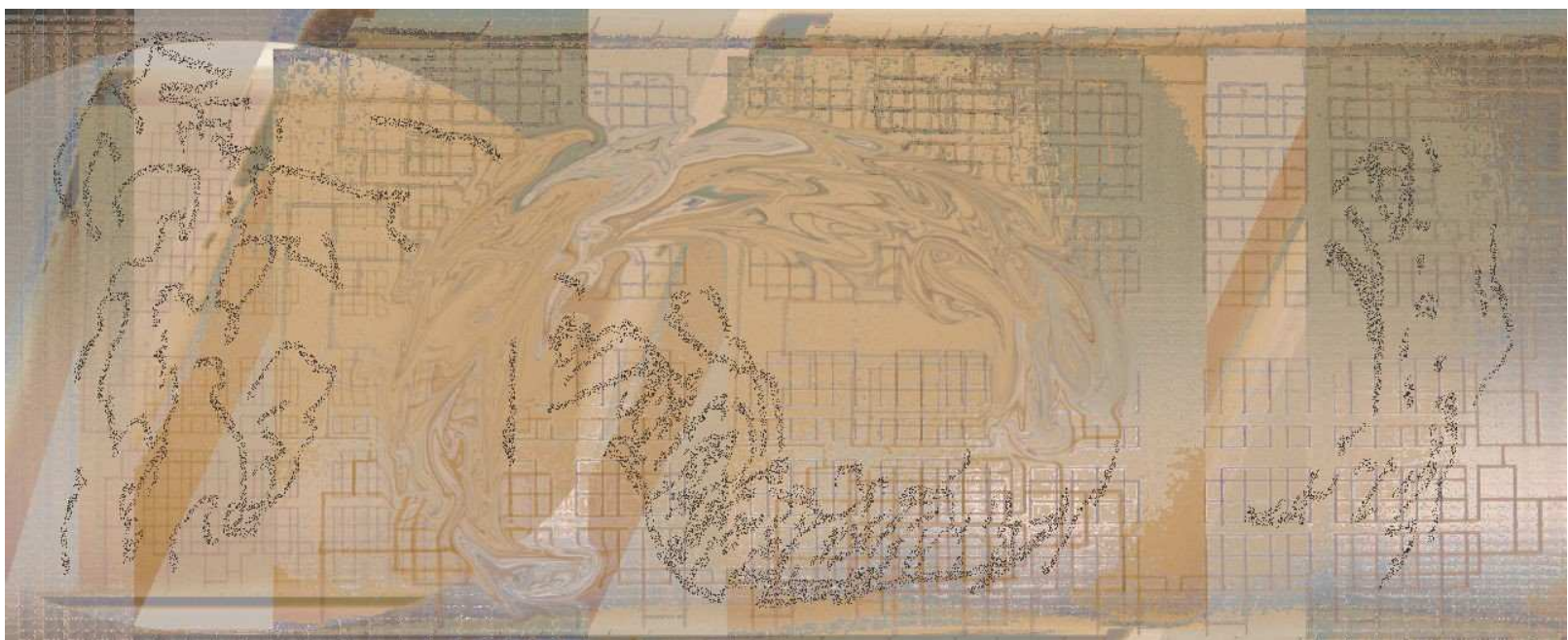
The recent nobel prize given for verifying gravitational waves uses a technique which on the one hand shows how physics draws closer to thought experiments and on the other is oddly reminiscent of Smithson's enantiomorphic mirrors: laser light is split to bifurcate and then rejoin, along a track which if altered by gravitational occurrence would show in a change in length and reflected to mirror, if equal laser would cancel own light incidence, if unequal show in mirror... the technique is indirect and called similar to "listening": which in turn actually gives insight into sound: since it is not understood how we neutrally translate soundwaves as such into the actual experience of hearing a sound. I am interested in how germ morphemes of sound are related to experience and in so drawing upon experience relate in that drawing the visualization of configuration. So in "occupatio" I liken myself to a speech therapist as art therapist: the critique given over not to physical disability in this case but rather to the idea of criticism itself which like sound has that aspect of "how do we know it"?

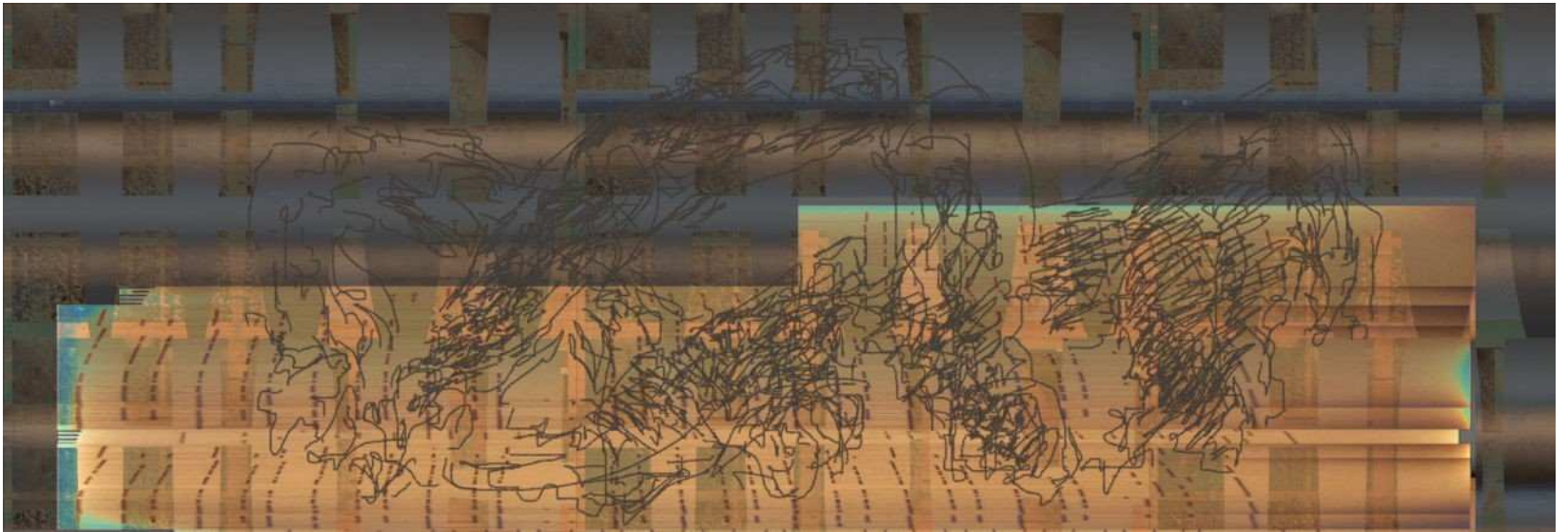


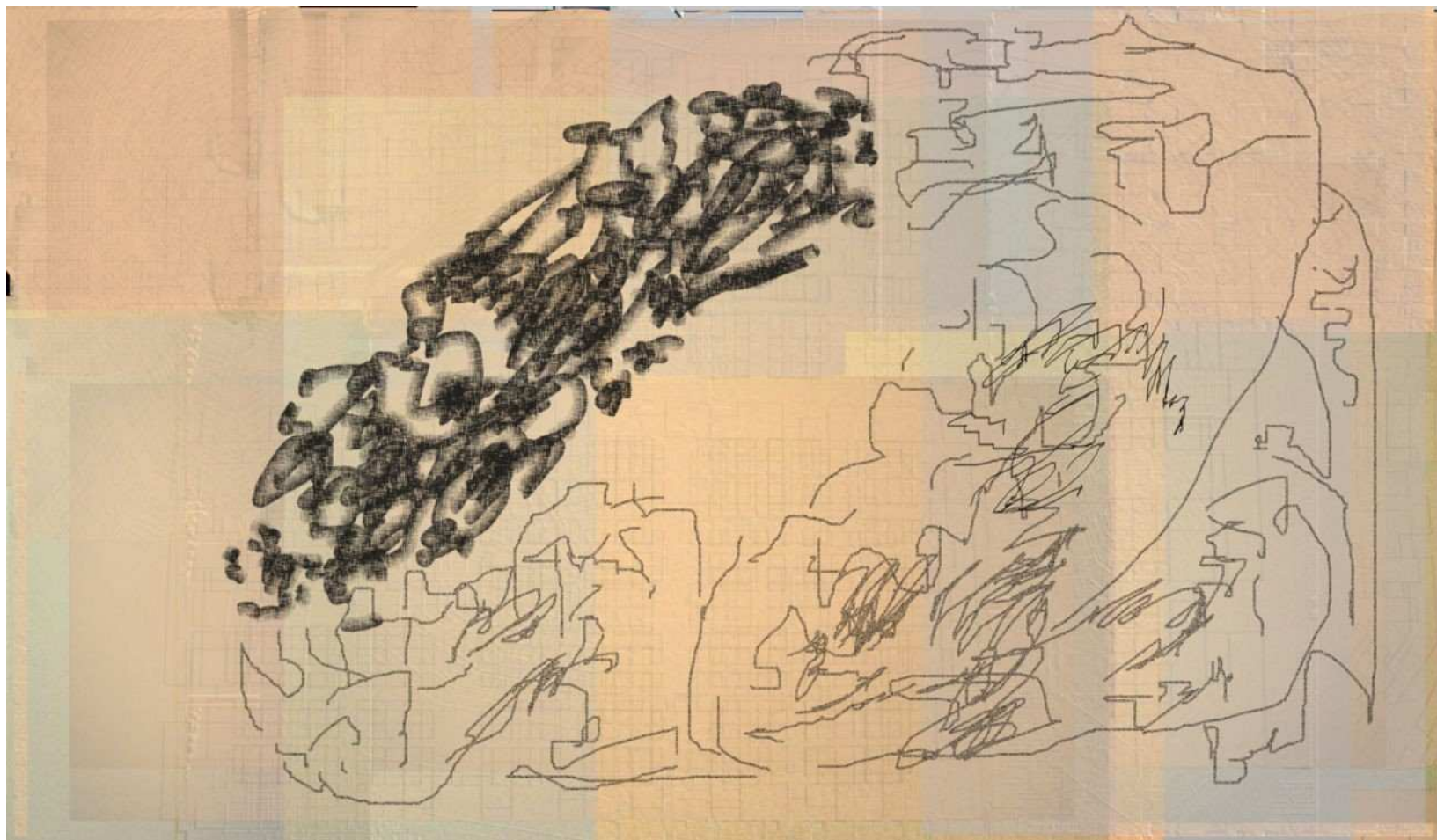


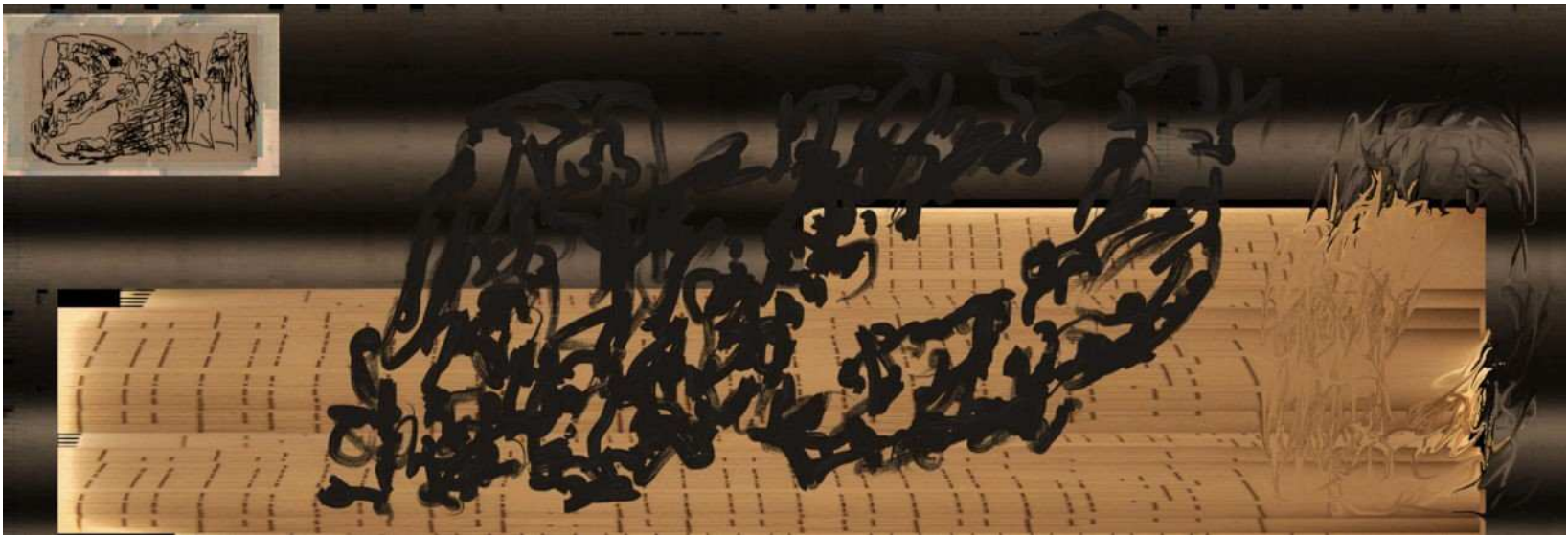






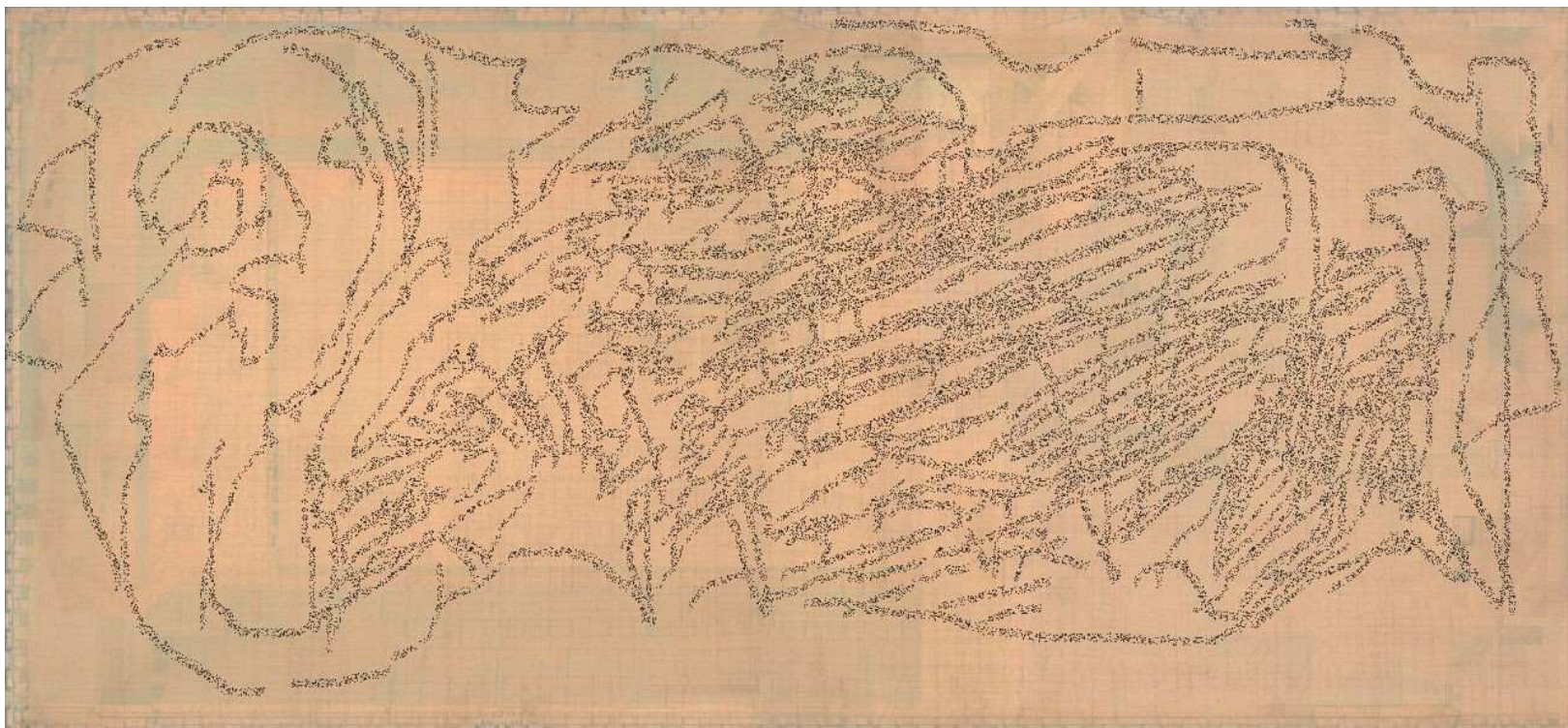


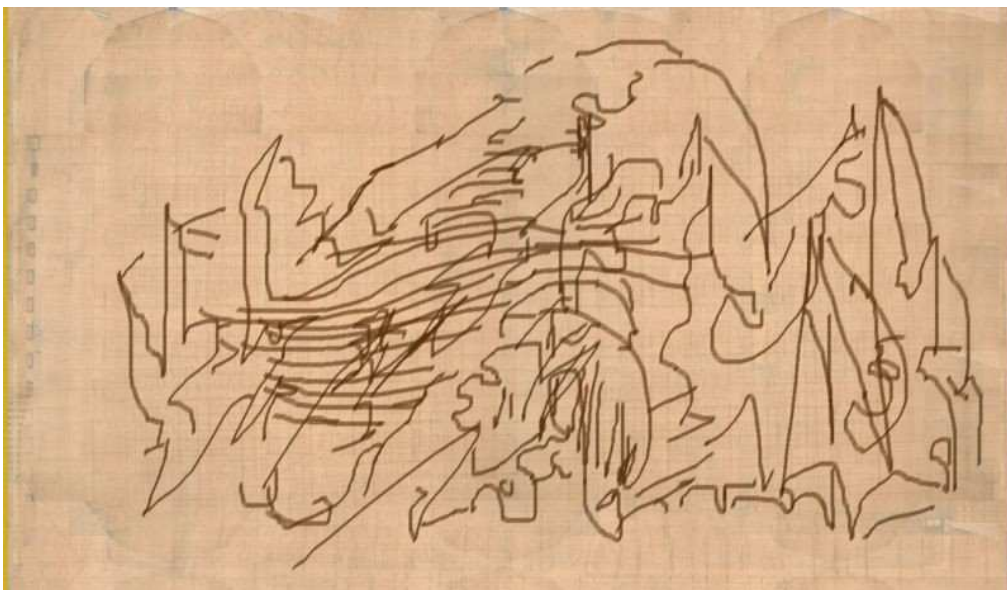


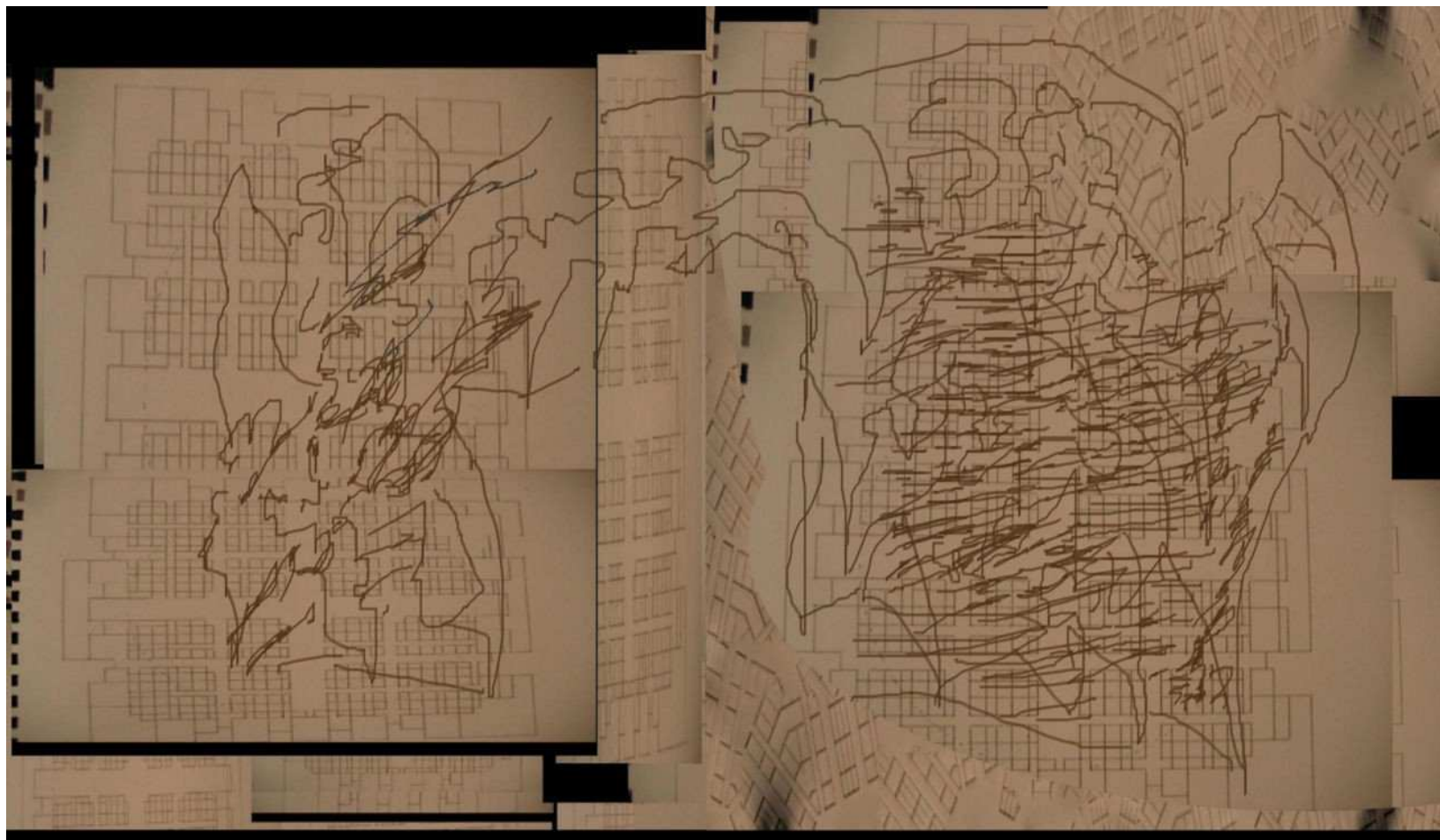


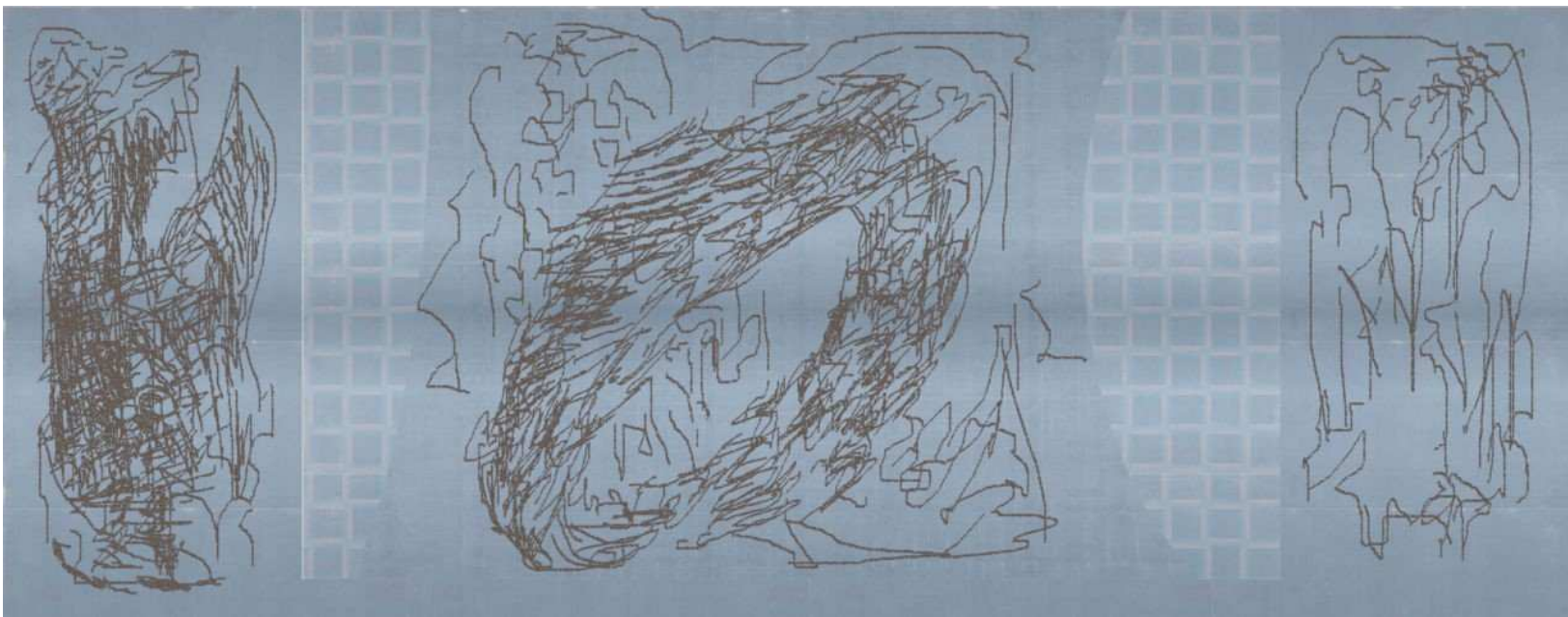


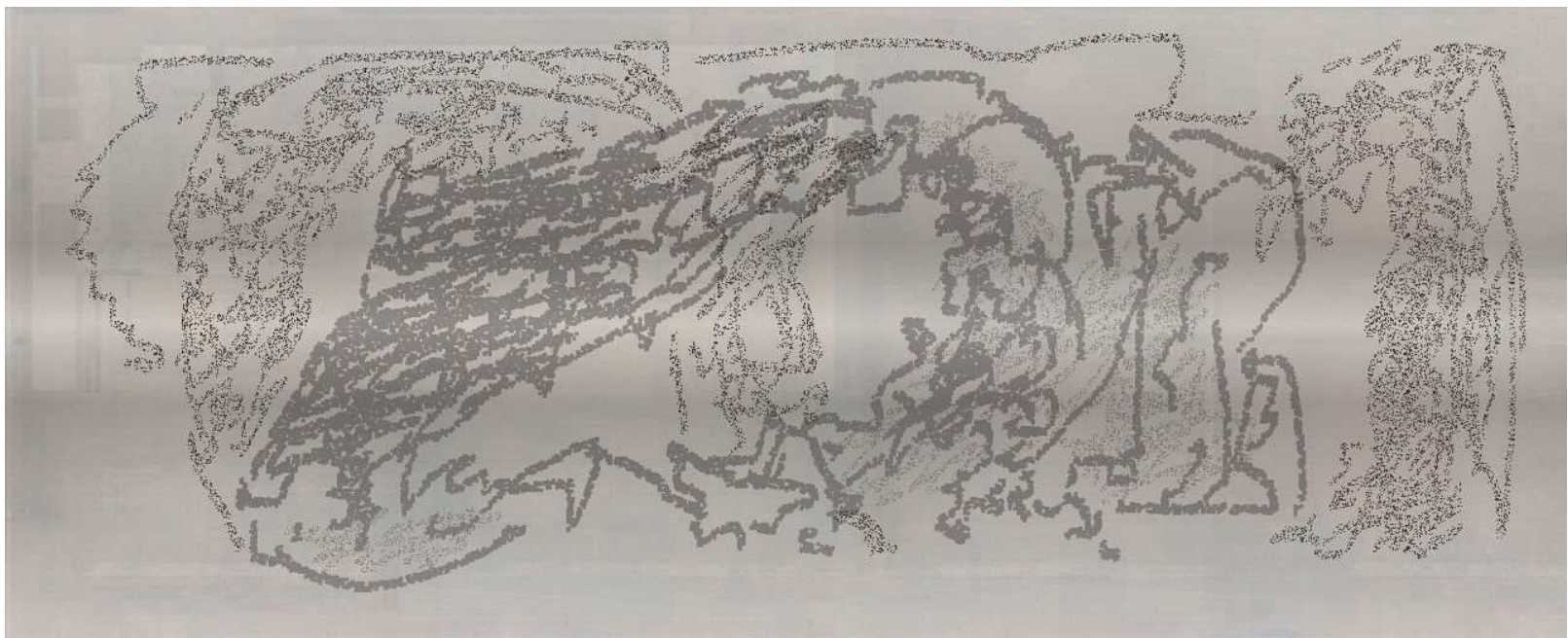




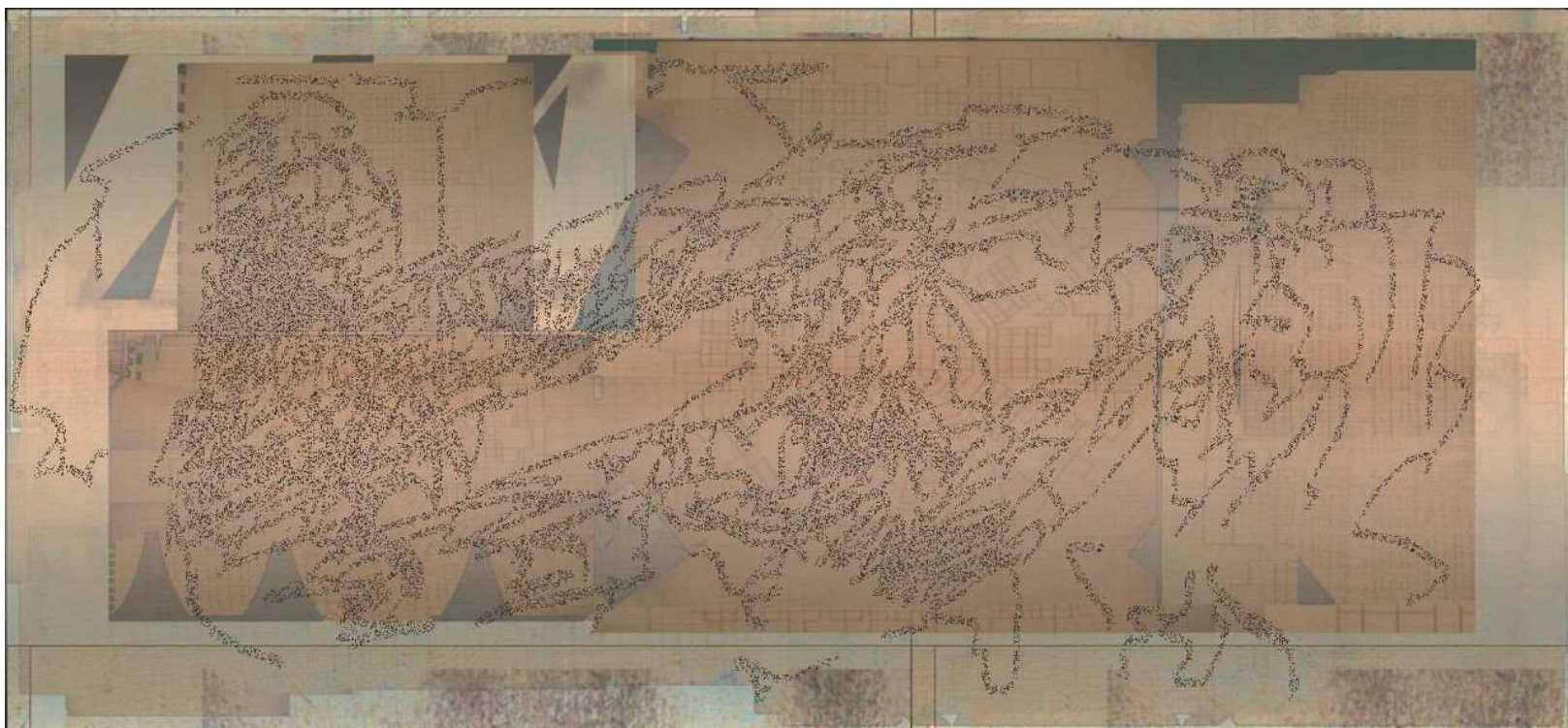


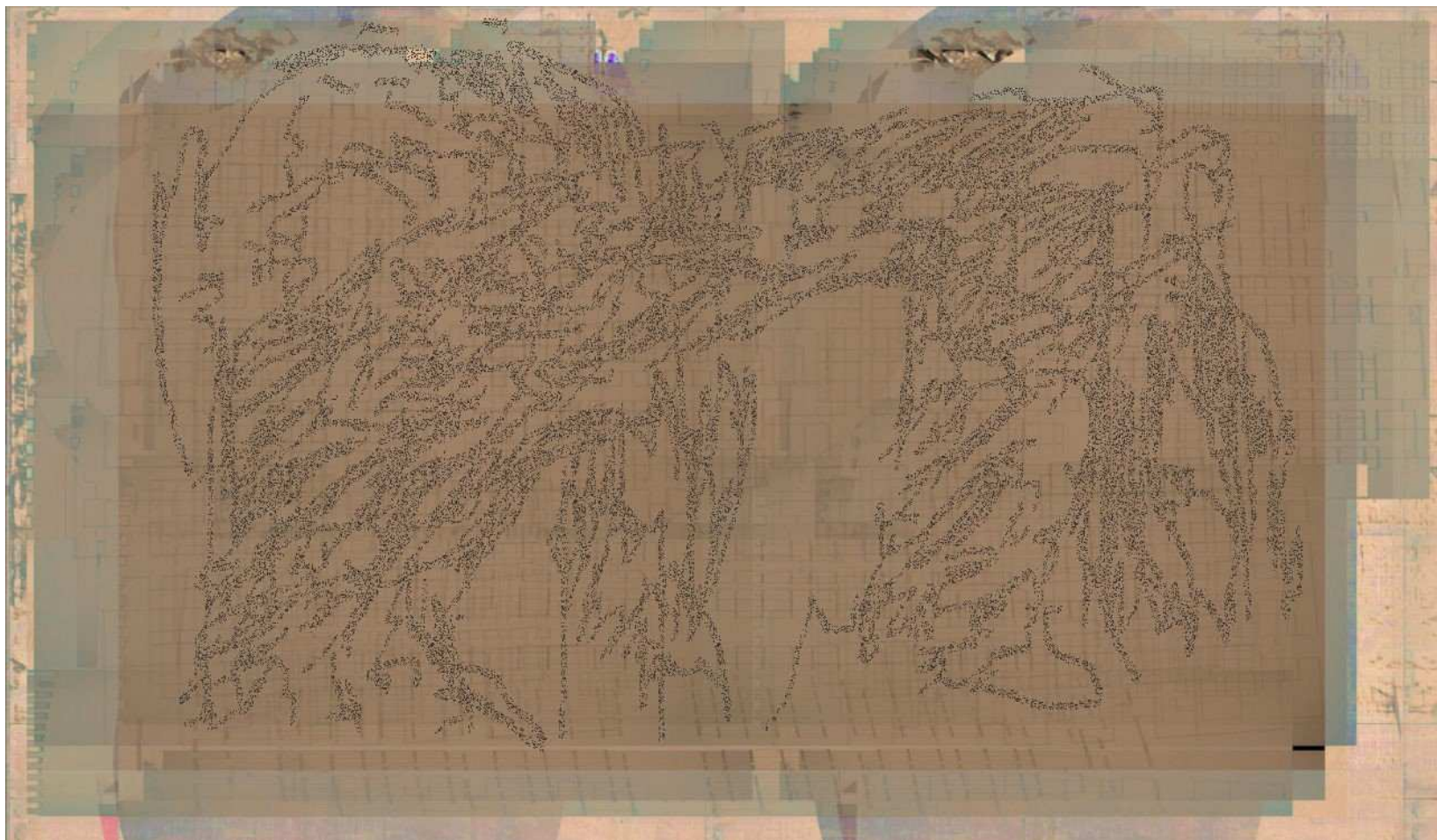




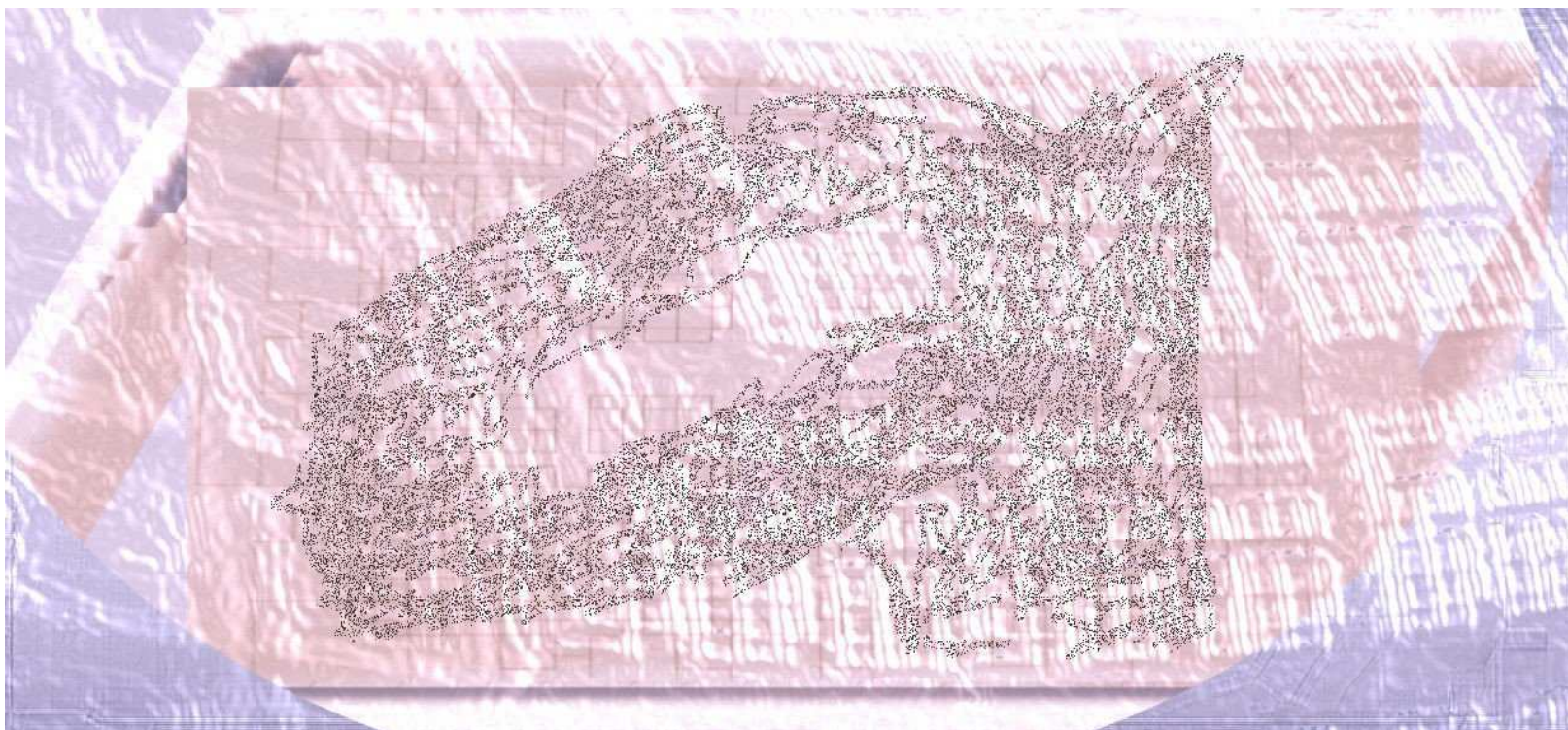










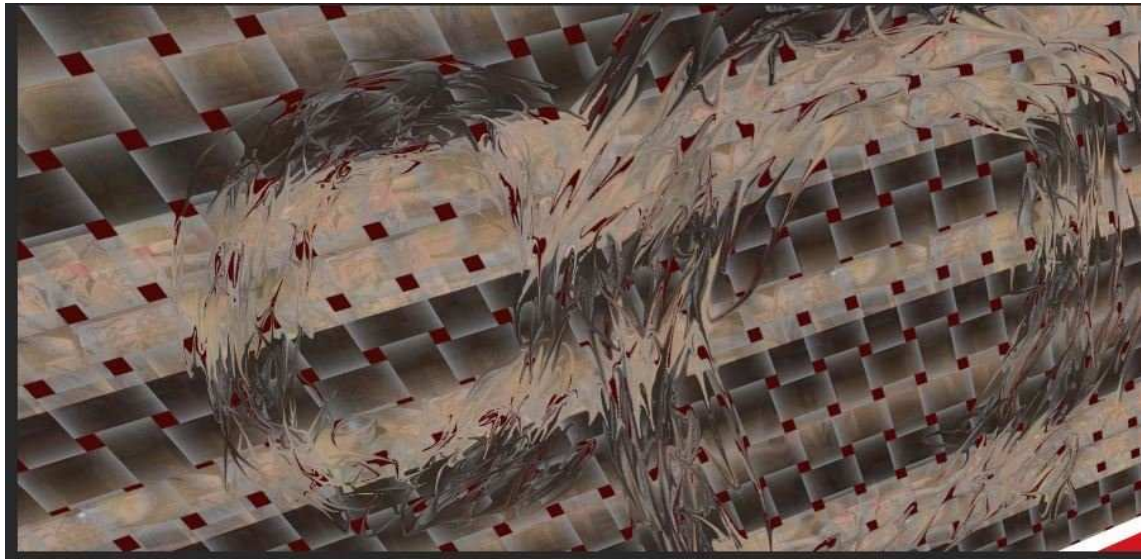




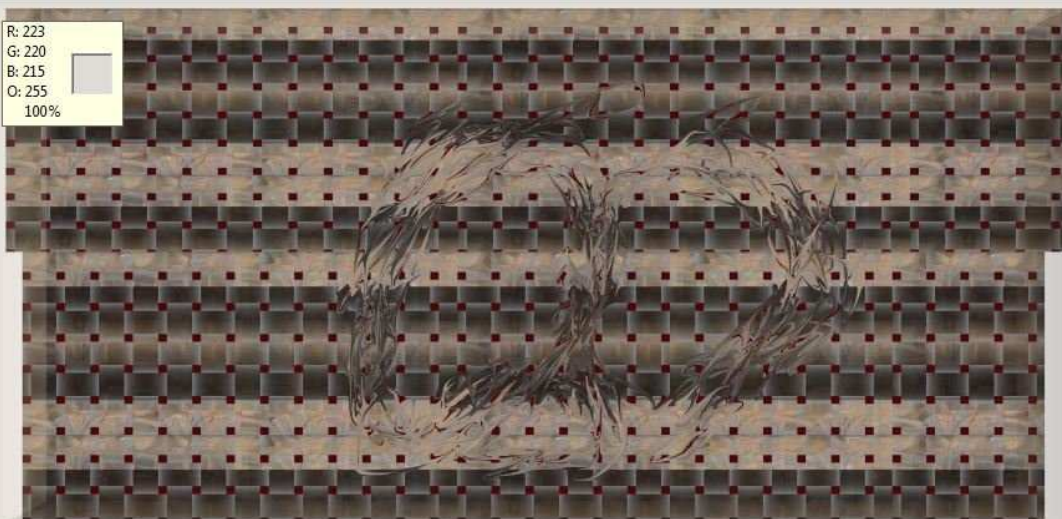
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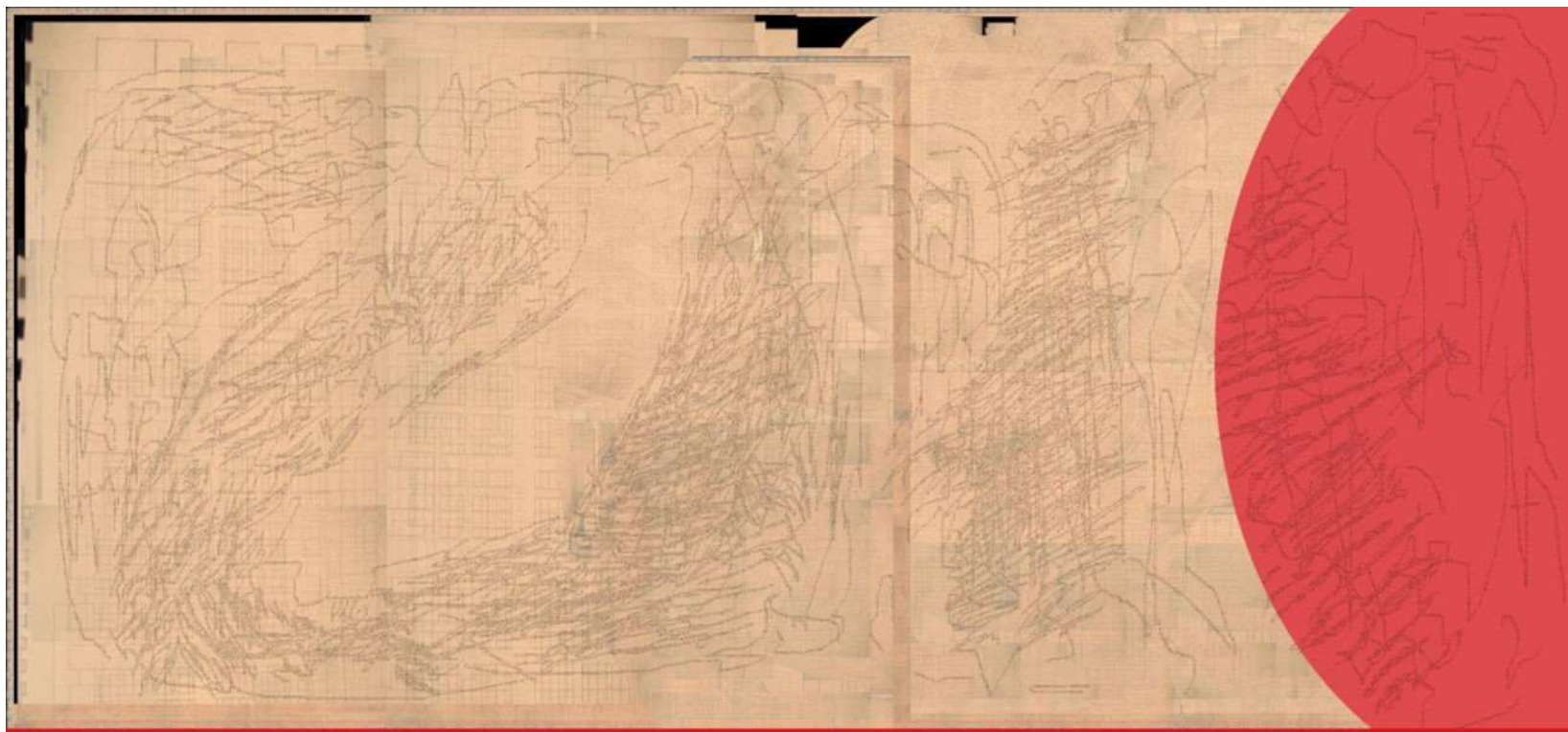


R: 223
G: 220
B: 215
O: 255
100%

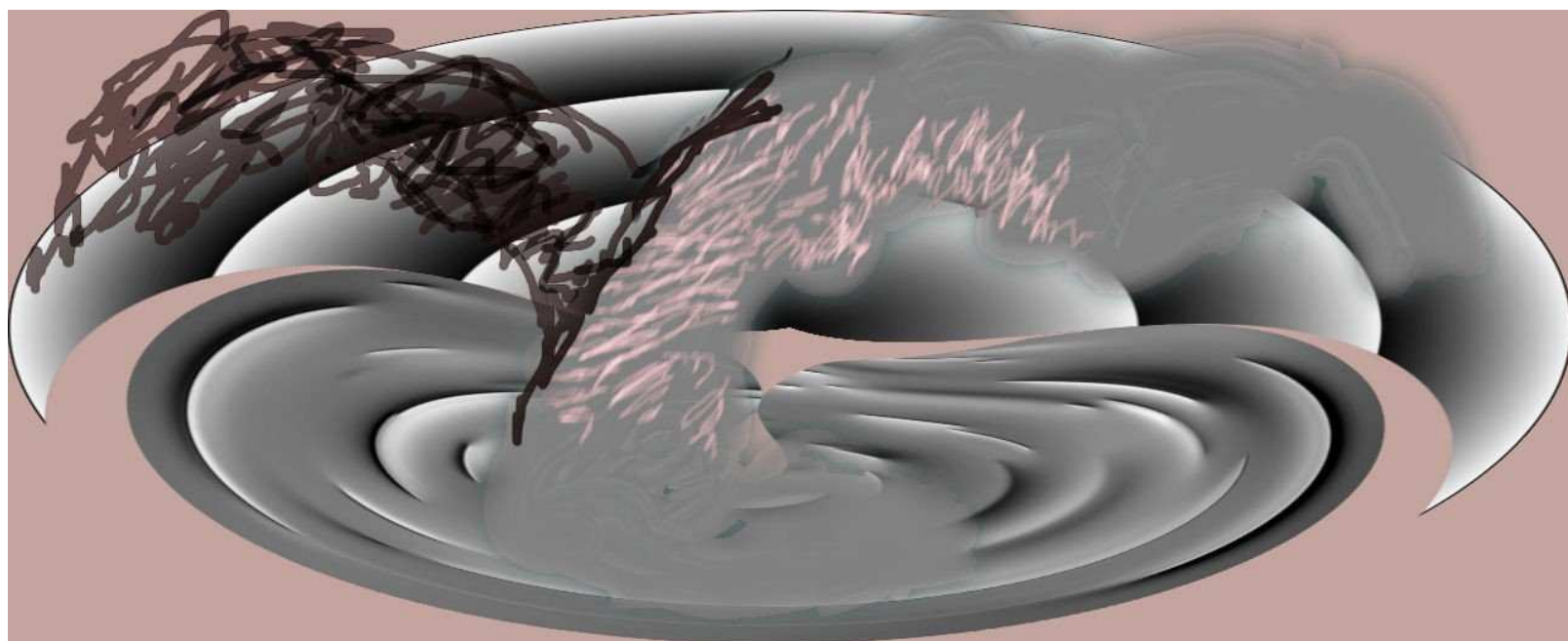


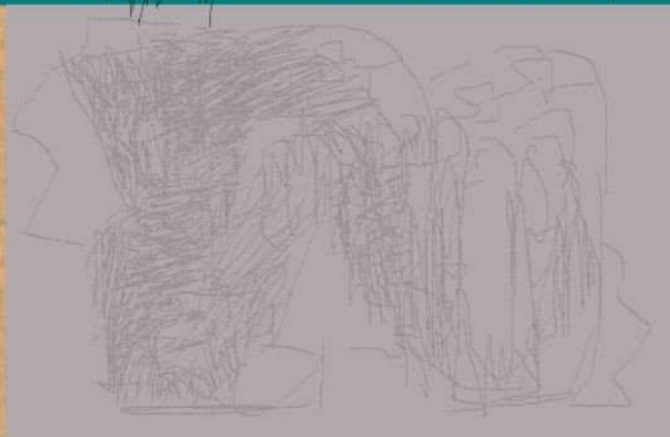
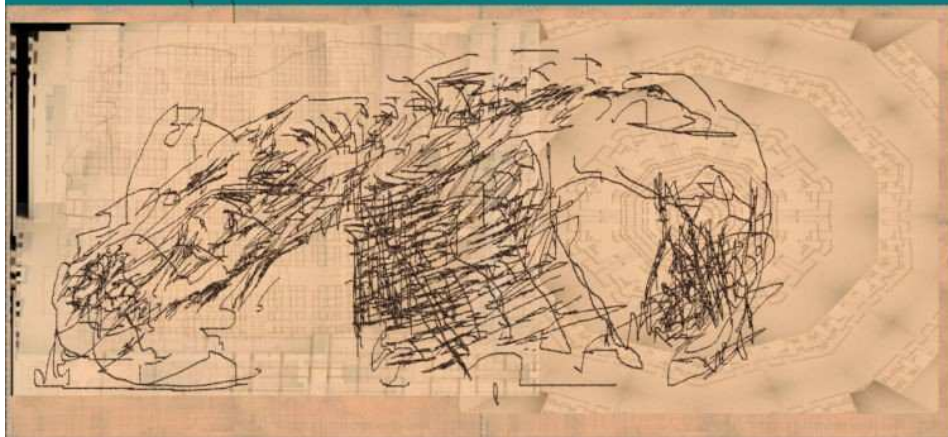


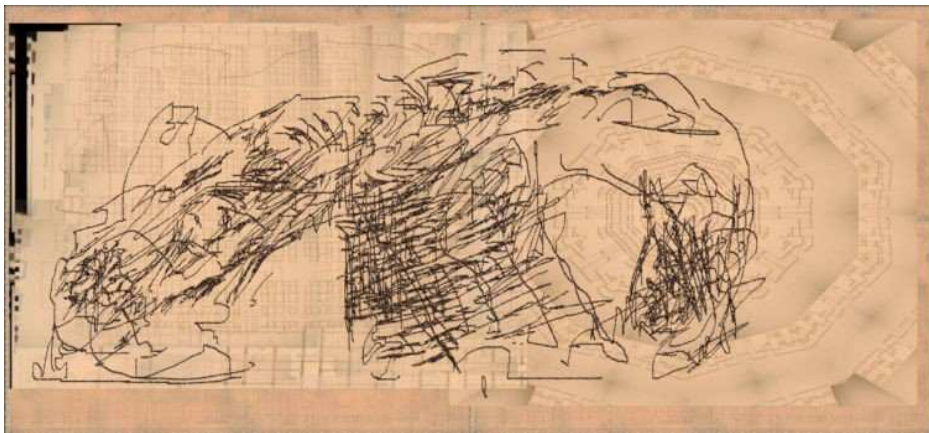


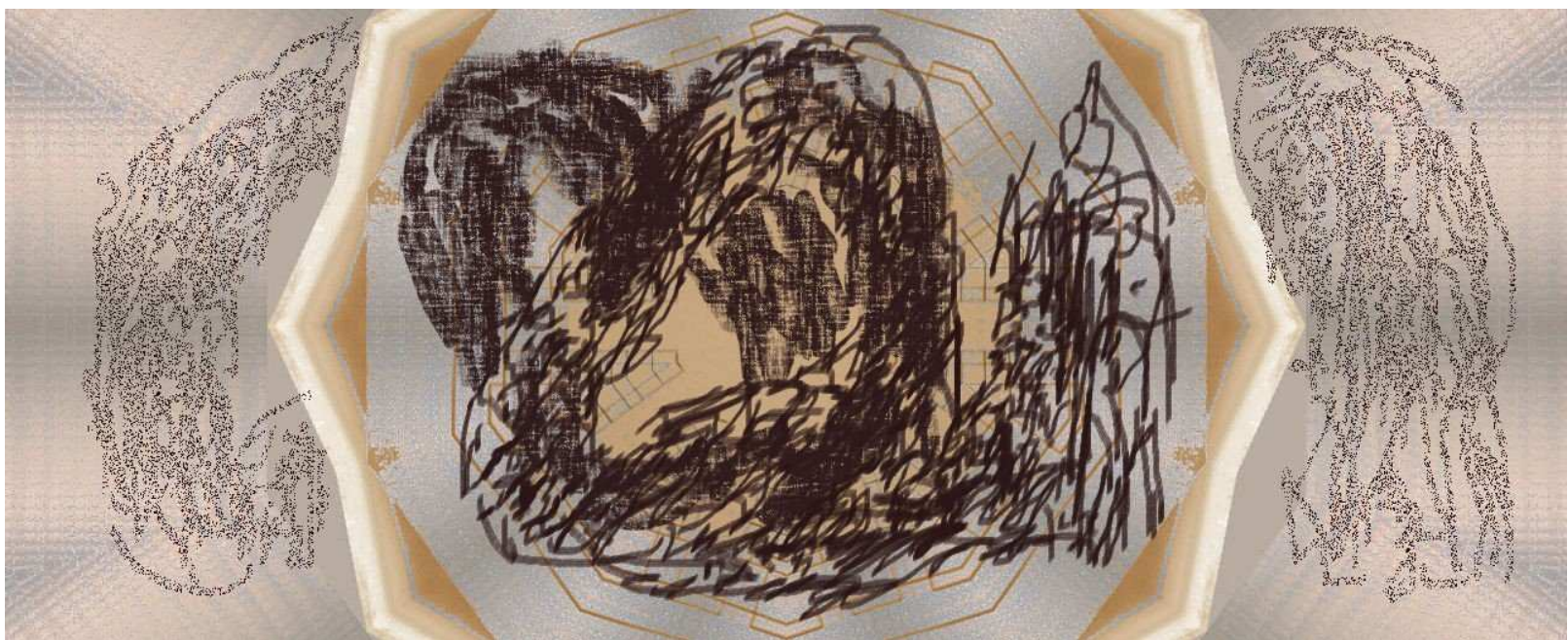


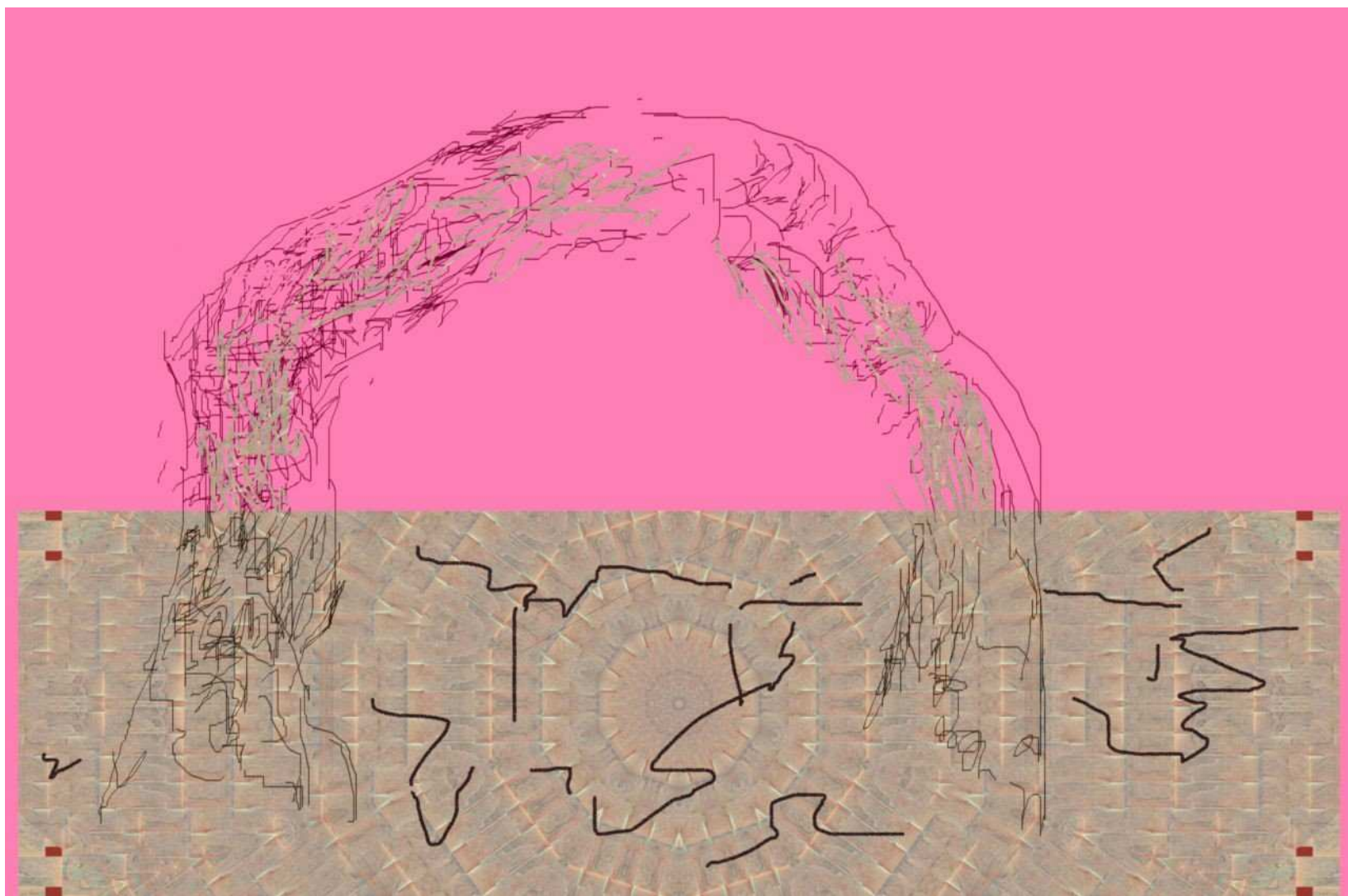




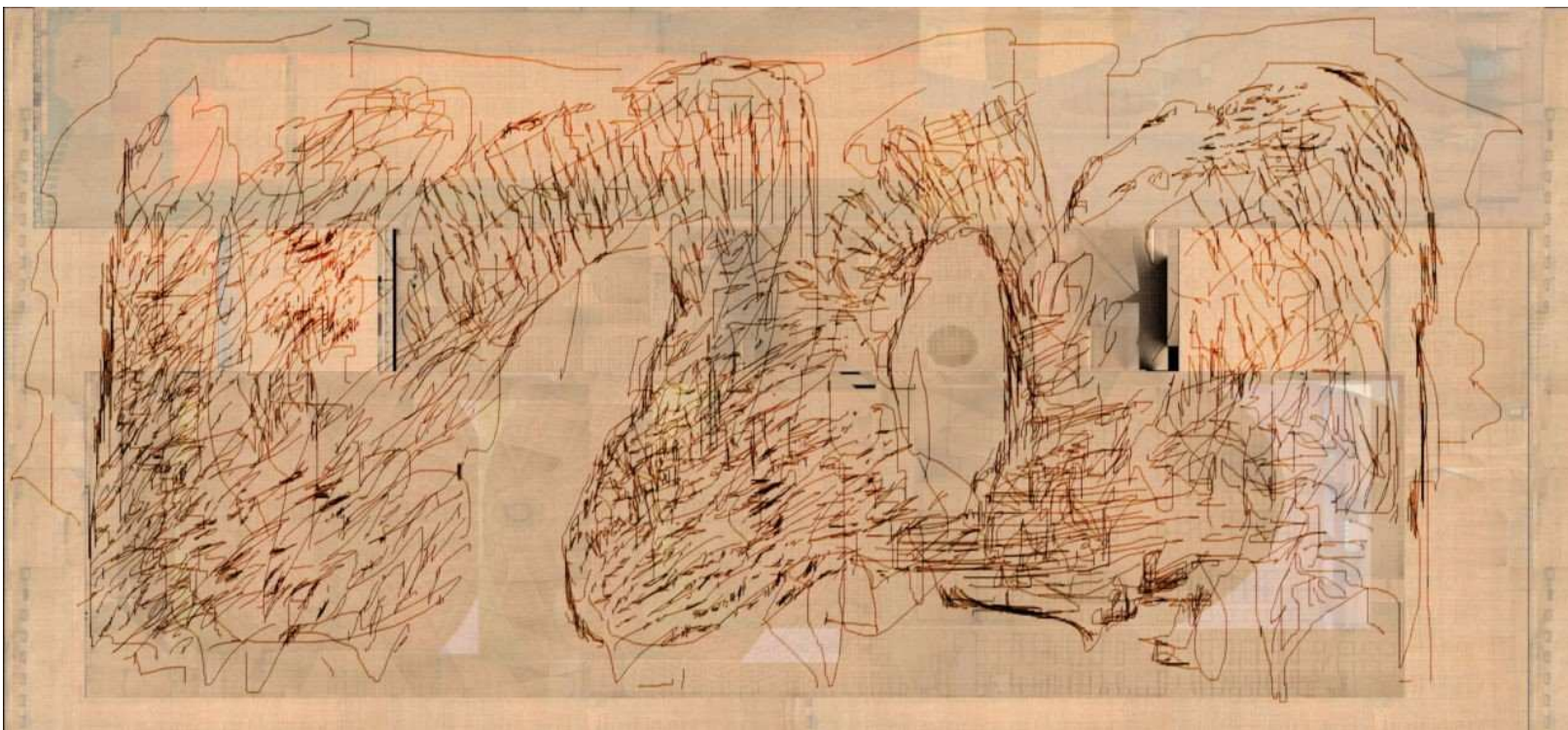




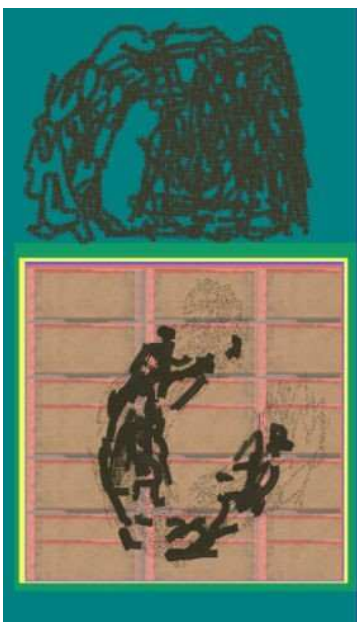


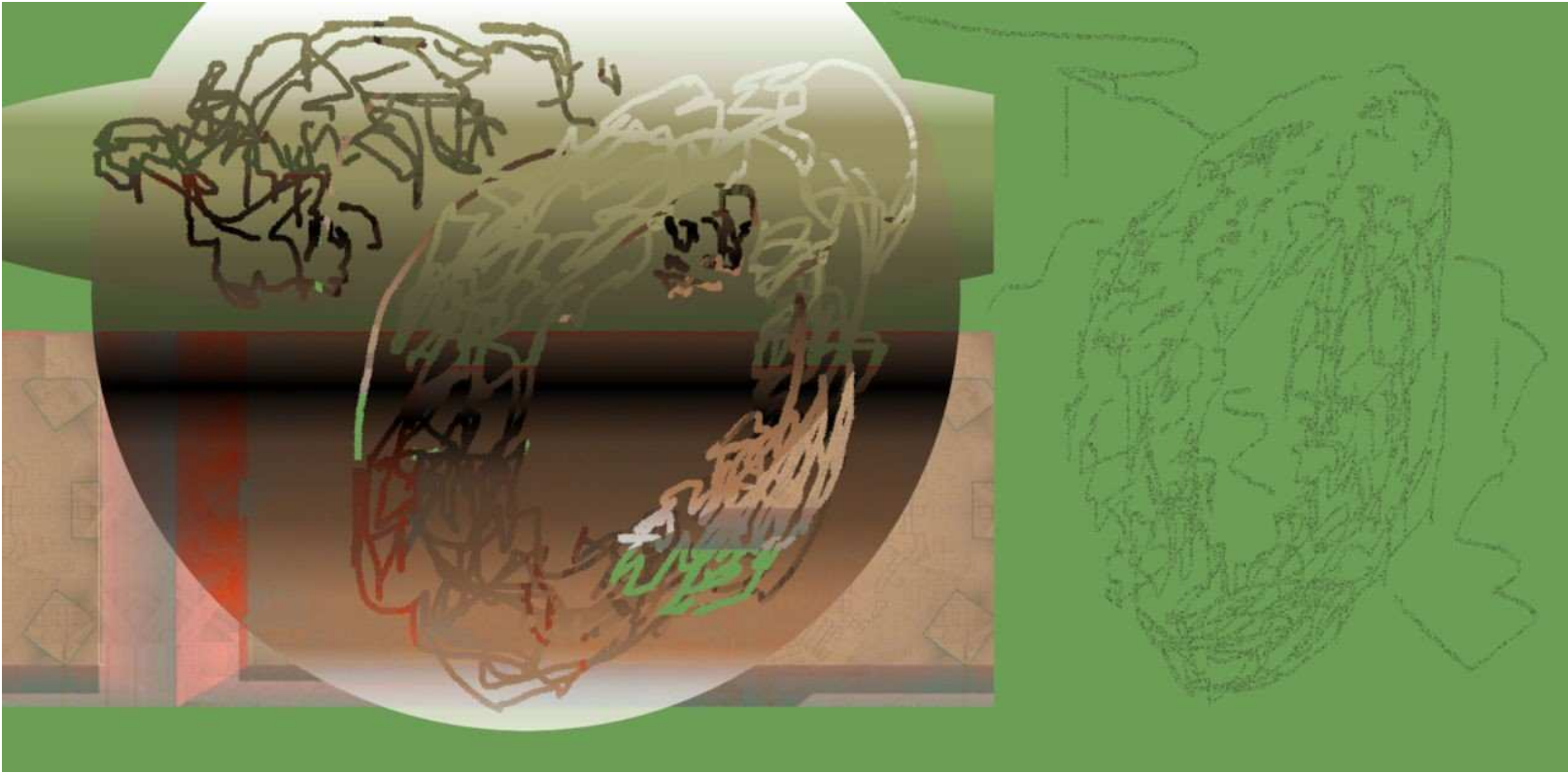










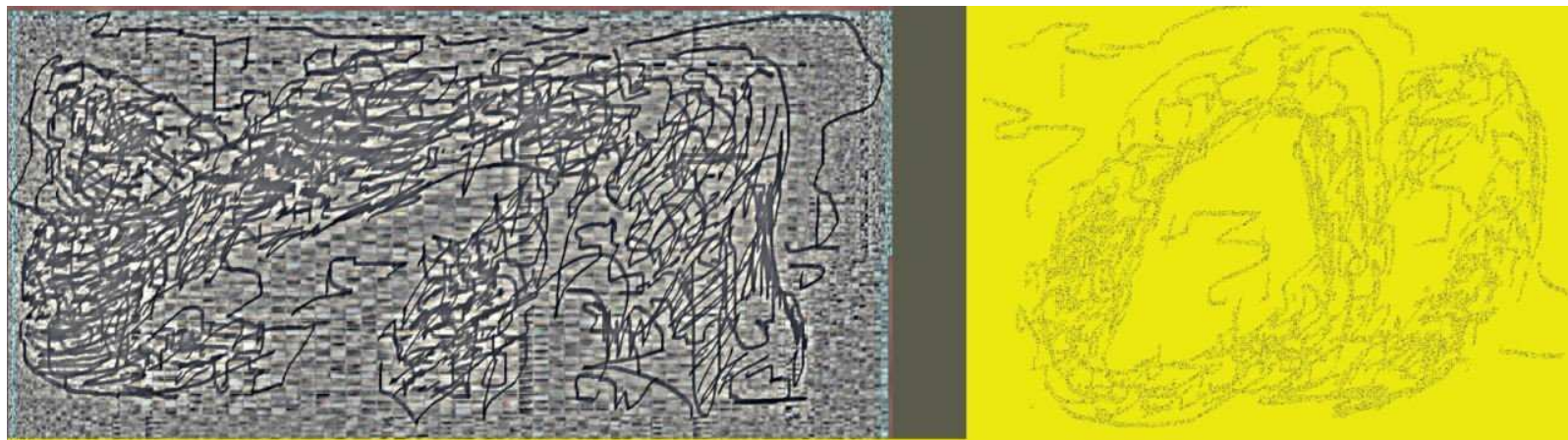
















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